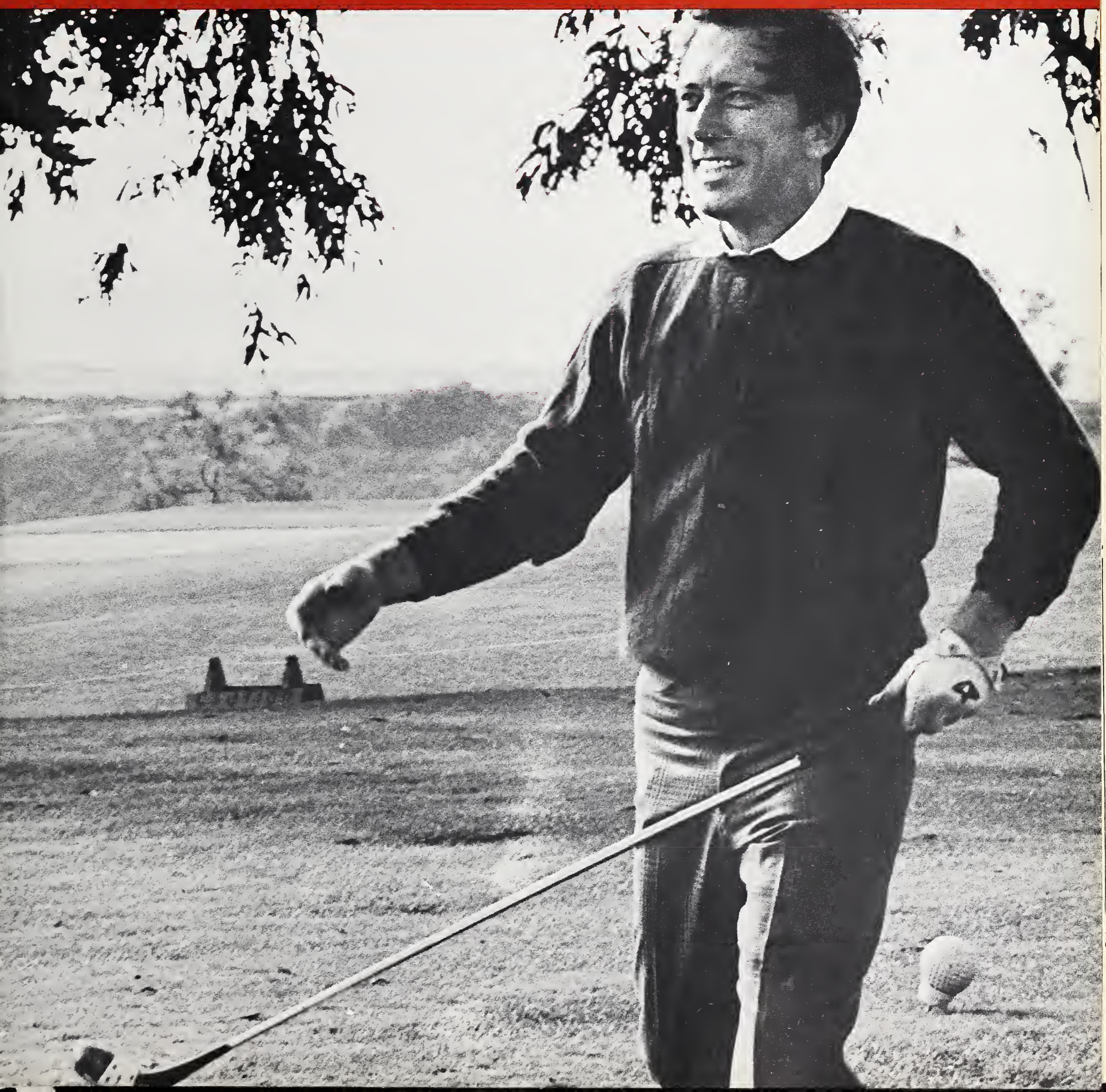
Some Distinctions In The Video Cartridge (Ed) . . . LP's & Singles: Simultaneous Hit Action . . . RCA's British Blues Archive Series Culled From Immediate Catalog . . . Syndicate Vast History Of C&W Show . . . Lib/UA Regionals Launch Fall LP Push . . . 16 New Musicals Through BMI . . . Isle Of Wight Promoters Make A Vow: 'Never Again'

September 19, 1970

Cash Box

$1.00

ANDY WILLIAMS: THE LEGEND AS A CURRENT EVENT



MARK LINDSAY. "AND THE GRASS WON'T PAY NO MIND."

4-45229

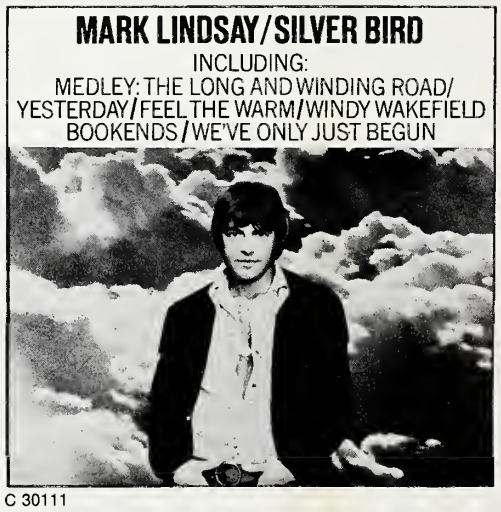
From the album that earned its wings. Twice.

First there was "Silver Bird," the single. Then "Silver Bird," the album.

Now, Mark Lindsay has another hit single. From the same album. It's called "And The Grass Won't Pay No Mind," written by Neil Diamond.

Places like Seattle, Houston, Baltimore, Oklahoma City, Kansas City, Denver and Milwaukee already report great airplay.

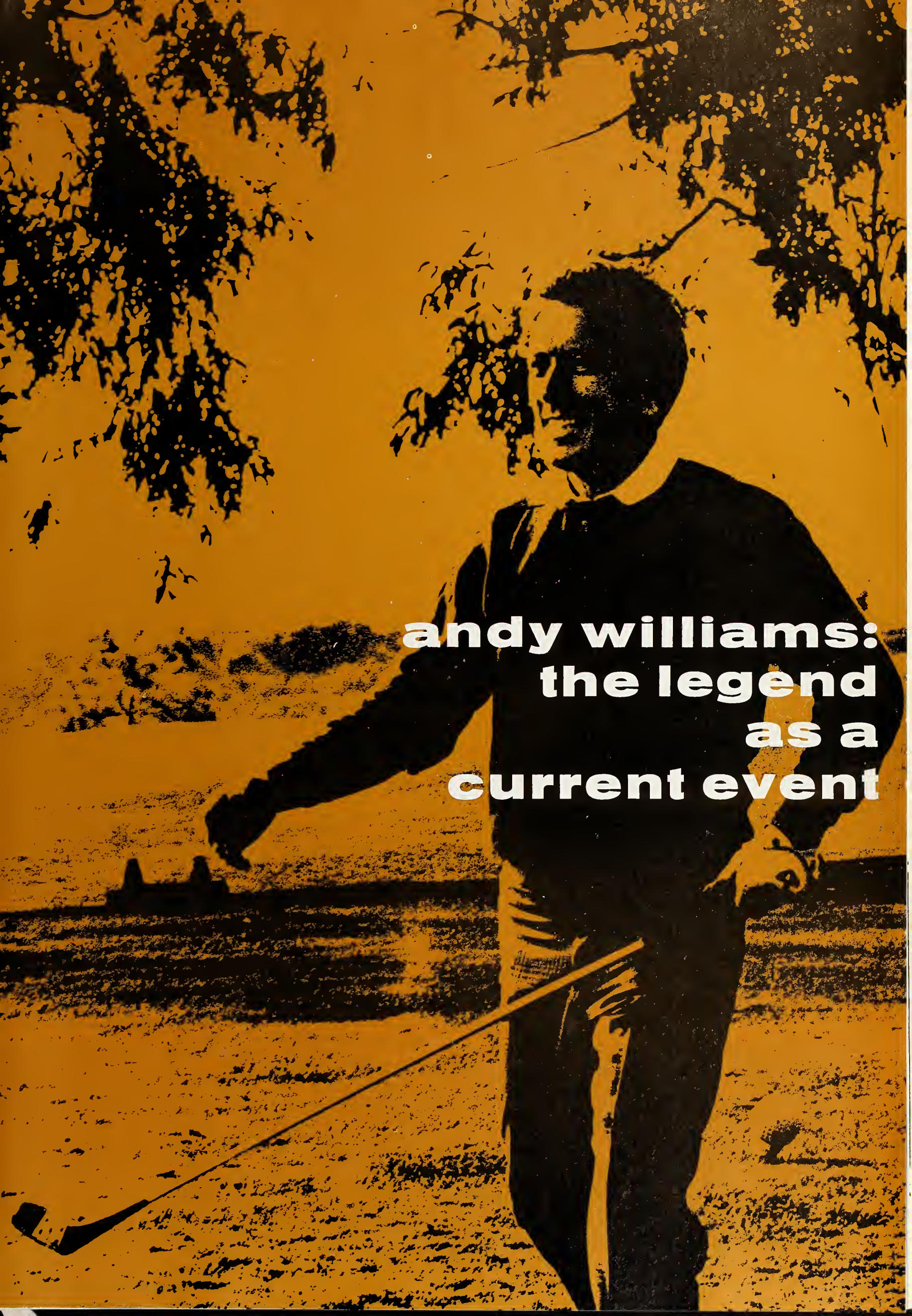
Mark Lindsay's new single. The third pair of wings.



C 30111

On Columbia Records and Tapes.

COLUMBIA, MARCAS REG. PRINTED IN U.S.A.


andy williams:
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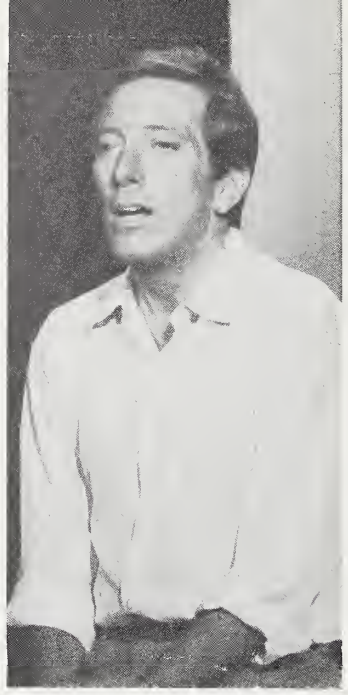
from "TONIGHT" to TODAY



The casual Mr. W is seen on left in rehearsal, a time for study. Above Williams is in his favorite spot (retained in the new format of the AW TV'er) face to face with his audience. Top right he is seen breaking up to an ad-lib from Jonathan Winters. Bottom left with Ray Stevens and Danny Davis. On bottom right Pet Clark and Andy do a take-off on the musical "Goodbye Mr. Chips. This episode is in the first show that has Andy returning to weekly TV.

The laughter is real, but there is no audience in the studio at NBC in Burbank. It is a Friday afternoon rehearsal for the new "Andy Williams Show" and the stagehands have just sprung a surprise on the star-host by wheeling in the five foot tall trophy he won in the past weekend's Amos Golf Tournament for members of the recording industry. The trophy itself, a Kong-sized monstrosity topped by an ice bucket, is funny enough, but it is Andy's reaction which prompted the outburst.

"It's the first time I ever won anything in a tournament," Williams explains. "We played at Los Robles. You have to take a drink every other hole. I was so relaxed I couldn't miss anything. I won the low gross and that thing."

The rehearsal resumes, the scene a regular feature wherein the guest star joins the show's resident bear in a cookie raid at Andy's door. Keats Tyler, Andy's personal secretary for the past seven years, holds Andy's mark while the star slips into a bright burnt-orange jacket. Guest star Jo Anne Worley flutters in, flaunting a mock fur coat which is a match for the bear suit worn by Janos Prohaska, who decides to do the scene with his bear head tucked under his arm.

Prohaska muggs his way through the scene. The bear's voice, spoken out of camera range, is that of Allan Blye, former co-producer and co-headwriter of "The Smothers Brothers Comedy Hour," who co-produces the new Williams hour with Chris Beard, former Emmy-winning writer of "Laugh-In." It is their second season and Williams' gamble on a new production team, a new format and a new hour has already paid off, blitzing the competition of CBS-TV's long-entrenched "Jackie Gleason Show."

A MAN PREMINGER COULD ENVY

Overhead in the control booth, director Art Fisher calls for a take. Behind him sits Williams' secretary, Shiela Gillis, and next to her, Alan C. Bernard, Williams' cherubically blond-bearded personal manager for over a decade. It is said that he is called "The Devil" by executives at NBC and Columbia Records, with whom he has always bargained in his client's best interests and for the stiffest of terms. It is Bernard who has maneuvered the rationing of Williams' exposure on the TV screen to insure his longevity, pulling him off a successful series in 1966, limiting him to three specials a year until his return in the new time slot in the 1969-70 season.

In his autobiography, "Mark It and Strike It," Steve Allen, who introduced Williams to the national television audience on the original "Tonight" show on September 27, 1954, opined that a career spanning up to twenty years on the stage or in motion pictures was telescoped down to a three or four year expectancy in the mass exposure of television. By his insistence upon perfection, the demands he makes upon himself and his willingness to change and to refresh, Williams, under Bernard's management, has prevailed, building a legend from the current event that is at once television and Andy Williams.

In live close-up, Bernard betrays his image. Like the movies' Otto Preminger, he seems to take delight in the reputation, earned or not. Another writer once described him as being to show business what General Rommel was to the German Army—a tough campaigner, and a brilliant, if unconventional, tactician, who gets results. He jokes, "I grew the beard to help foster the tough guy image."

Bob Finkel, the NBC executive producer, who produced the Williams series during the four seasons they amassed four Emmy Awards, looks at it another way. "Sure, like Preminger, he probably enjoys being feared and I'm sure he likes to be talked about, but he has had a great struggle to attain success with Andy. It has taken a lot of hard-driving, cunning agency work. But deep down, he's really a nice-hearted, soft guy." But don't tell that to an NBC or Columbia executive.

WALL-TO-WALL SWEATERS

Back on the television soundstage, the newest chapter in the continuing cookie raid rolls. Miss Worley vamps Andy. Miss Worley vamps the bear. The bear vamps Worley. The bear is woolly. A scuffle. A bear claw shreds Williams' jacket and Williams ad-libs a tantrum, cuffing the bear about the shoulders in a drum roll of fists. Williams lures Miss Worley through the door.

"Oo-ooh," she chortles, "wall-to-wall sweaters. You devil!" The crew roars, and the bear is again left in the cookieless cold for another week.

Enroute to his dressing room, Williams says, "I think the cuffing is all right. The torn jacket motivates it." He is neither asking a question nor seeking approval, merely reporting the dictates of the instinct which serves him. He changes into an orange terry robe and relaxes until the next set-up. He speaks of the bear, king among what Williams call "the weirdies" who inhabit the show and contribute to its flow of outrageous sight gags.

"We are currently discussing some merchandising on the bear. No big promotion deal, but there is a demand for things from the bear. The kids particularly love him, but then, it's the same with adults. The bear represents the everyday man who never quite gets his, can never quite pull it off, always gets beaten down somehow. The young people love the visual things, the surprise and shock of the physical gags, which are not true violence. This year's series will have more of the cartoon cut-out aspects.

"We have a bee on the show. We swat him, we Flit him. But I've found that the smallest kids are very perceptive. They know, for example, that I'm not mad at the bear. That came as a surprise because I was concerned. I thought maybe I shouldn't be so mean to him. Then I took my kids skiing this winter and was surprised to be followed everywhere by tiny kids, all of them asking about the bear, calling out to ask me why I was so mad at him. I would shout, 'Because he can't ski!' They would all laugh and it was clear that they never took me seriously.

"On the show we're doing now, we have one surprise in which a ship crashes through a brick wall. But Jo Anne Worley is the maidenhead on the ship. Now that's pretty hip."

TO CHANGE, TO PROGRESS

For all of the talk about a "new Andy Williams," it seems more accurate to say that a new show plays off essentially the same character, the gentlemanly home-town boy who is transformed into one of the finest performers of our time when he gives his baritone to a song.

"Yes, I don't think I've changed that much," Andy concurs. "There is much more comedy around us. But, no, we all change. If we don't we're in trouble. We change our style of clothes every year or every other year. We all change even without knowing it, especially if we're young enough. That change, growth, is inevitable. And we've had some objections from people who have felt that I've changed, but those objections, I'm sure, come from people who stopped changing a long time ago. They resent the fact that someone else does change and they resent the change that is going on in the world. They object to the way people dress or look. They can be really uptight about that kind of change.

"They resent the fact that I have made an obvious, visual change. And it's only on television that they have noticed it. I think the records have changed slightly. But in television, it's a completely different show, a new format. And some, those who cannot change, do resent that, because they believed I was one of them and that I've run out on them, which isn't true. I was just ready to do a different show. And the greater portion of mail is from those who write to say they like what we're doing."

One objection from first season response to the new show has been heeded. Numerous fans complained about the interruption of Williams' vocals for the otherwise engaging Blye-Beard mayhem. "We'll be doing that far less this season," explains Williams. "We've done it only once during the shows we've taped thus far, one opening teaser spot, before the show actually starts. It is never a serious interruption. I sing no more than three or four bars of a song as a lead-in to the comedy.

"Remember that the attention you get from an audience at 7:30 is much shorter than you can expect at the later hour we used to do the show. People are either getting dinner or preparing to go out. On my old ten o'clock show, I could do an eight-minute medley with a guest like Peggy Lee. That won't hold up well at 7:30."

Why did Williams absent himself from weekly television for two years and return with a conspicuously youth-oriented show?

"You can tell pretty much when you've been on television too long on a weekly basis on a certain kind of show. Then, if you are in demand enough to be able to say, 'No, I don't want to re-sign, but I'd like to do some specials for two years and I'll give you the option of putting me back or a weekly basis. . . .' Well, that's what happened to me. I was tired of getting mail from people all of those years who said they loved the show, that it was a family show and a clean show, and it was too bad that their children couldn't see it. They had to go to bed. Ten to eleven was just too late.

"Originally, I tried to get an 8 o'clock or 9 o'clock hour, but that can be difficult when a network is locked in at those hours to different shows and personalities who have held those time periods before. So I said yes to Saturday at 7:30. I'd rather have the spot opposite Gleason, a very strong show, rather than go back to ten o'clock and do the safe thing that I knew I could do, which was no longer stimulating. They say we took a gamble with Allan Blye and Chris Beard. Maybe, but it paid off. Again, you take your shots and hope that you are right. And you use the best judgments you have. Not just mine. Alan Bernard's, as well."

(con't on page AW-4)

THE ANDY WILLIAMS SHOW.

Without the commercials.

The songs that make the Andy Williams Show great are all on his newest album.

And inside the album, there's even a full-color booklet filled with pictures from his TV show.

So, if you can't imagine a TV show without any commercials, Andy has solved the problem. With his latest album.

On Columbia Records® and Tapes

KC 30105

® "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

from "TONIGHT" to TODAY

One of the most successful gimmicks that helps Andy's TV show appeal on a broad level to young, very young and adults is the hilarious cookie-mooching bear and the "meanie-hoarder" role Andy plays when the bear comes calling. On the left the two are seen in a more harmonious mood.

(con't from AW-2)

A YOUNGER LOOK

It would not be unreasonable to assume that Williams' move to an earlier weekend hour might have been made with an eye toward an added youthful record buying public. Williams has been quoted regarding his talks with students on campuses and at concerts, with the implied suggestion that these were members of his audience with whom he had lost touch. It seems unlikely for a man who so captivates concert audiences which are notable for their inclusion of all steps of the family.

Williams considers the thought. "I don't think I was ever really out of touch with my audience. But, for a time, I was frustrated, probably because of age. It was analogous, I think, to the woman who gets to be a certain age and thinks she is going to lose her looks and that is the only thing that is attractive about her to a man. And I felt at that age I was losing contact with young people, or that I would be, or that I was not really with it. Because, you know," said the man who has consistently utilized the talents of the best rock artists on his show, "the rock music is not something that I feel that comfortable with.

"That's all that there was, and I just didn't feel that I was part of it. Not that I had lost contact with the audience I had. I continued to sell records. That had nothing to do with it. It's just that I wasn't able comfortably to do what they were doing. I was getting a little bored with myself. I had a few talks with myself, pulled myself together and found the direction I wanted to go. It didn't change that much. I just pulled it together.

"I think that I've changed more during the past four years than I have at any other time in my life. It has meant formulating a lot of ideas and opinions about what I liked and what I didn't like, what kind of singer and performer, what kind of person I was. I made some decisions—attitude decisions—and part of it was deciding to do this kind of show. And because change continues, the show was aimed in this direction, but has turned out differently than it was originally meant to. What pleases me most is that the present series is leading, rather than following. It has an identity completely its own, one which other shows are now following in their own variety musical hour formats."

SUMMER STARTER

Williams' decade of television super-stardom probably dates back to 1960, when a tenth annual poll of television editors, columnists and critics named him one of the three best male singers in the medium, barely losing second place to Frank Sinatra. Perry Como was the winner that year. Como and Sinatra both placed for regular series. Williams had made his impact as a summer replacement for Garry Moore, in those days when television still developed its stars in summer exposure.

Williams, who joined Steve Allen on the latter's New York-based show before it emerged as the national "Tonight" show, remained with Allen until the program left the air in 1957. That summer he shared a twice-weekly summer series with June Valli on NBC-TV. The following summer, he soloed as the replacement for Pat Boone's "Chevy Showroom" for ABC-TV.

His initial series for NBC in 1962 was slow to build. The following year Bernard enticed S&H Green Stamps from the departing Dinah Shore show to sponsor Williams in a series of 12 specials, alternating with "The Bell Telephone Hour." Four seasons and four Emmys later, Williams retreated to three specials a year to refresh himself and ration viewer's appetites.

Those who make note of the visual gags and technical wizardry of the present series forget the degree to which Williams and his production people always exploited and expanded available electronic techniques and the expert uses his past series made of color.

FINKEL REFLECTS

In those years, former producer Bob Finkel recalls, one of Andy's cardinal rules was "No costumes!" "Andy was very cautious in the beginning. Because he was one of the most tasteful and dedicated entertainers I have ever known, but had yet to establish a star image beyond the singing performance, we devoted a segment of the program to the characters of Wall Lake, Iowa, Andy's birthplace. It proved to be a not very entertaining spot and we dumped it after eight weeks. Yet it did accomplish its purpose of giving Andy's some roots, becoming a reference point for future comedy," Finkel says.

"Andy is a perfectionist with a remarkable, deep-rooted sense of obligation to his audience. He is a marvel with his creative people. I had more freedom to do what I could do than I have ever experienced. Though he is quiet, soft-spoken, private and even withdrawn personally, when he sings he communicates beautifully, with a clarity that few have ever approached. He was schooled differently than many contemporary performers. He mentioned many time the disciplines imposed by Kay Thompson when he and his brothers performed and toured with her," Finkel continued.

"He is not, or was not then, the easiest man to talk to, yet we had marvelous personal moments, a minimal social life, but lunches, exchanged confidences. After all, I saw him more than my family during those years when he was growing into a major television star. And I adored his family, as beautiful, handsome a family as has ever been created. So few today can get as excited or as involved in doing their show."

andy williams . . . a study in casual

BY: SHELDON SALTMAN

When not on stage for a concert or in front of the TV cameras, this is the way one might find Andy. With Christian, 6, grabbing his leg and Nolle, 8, sliding down daddy's back.

Over the years and over the miles I have been asked time and time again: "Isn't it great to work with a man so relaxed and so calm?" The interrogators, of course, are always referring to Andy Williams.

To work with Andy has always been a pleasure, but not because he's relaxed or casual. Because Andy Williams is the antithesis of these appellations. Instead, he is one of the hardest working men I have ever known.

When other recording artists and many producers have accepted their work, Andy insists on perfection, or as close as he feels he can get to it. After the session is done, and the pats on the back have been passed around, Andy takes the acetate home, or takes it with him if he is leaving on a concert tour. Night after night in a quiet, often deserted room, he listens deep into the next morning. Many times he'll call from the road and say "OK, release it." More often he might call and say "The tempo is wrong," or, "My phrasing isn't quite right," or, "I think if we make this change it will be better." He never sings a song he personally doesn't like and never records a song unless he has faith in its ability to please.

This same attitude pervades everything he works on. He has confidence in the people around him. It takes him a considerate amount of time to select them but once he decides that he wants them as part of his team he then completely relies on their judgment in the area of their specialty. He often questions and sometimes hesitates, but if his associates explain the why and the necessity, he bends and accepts.

He is a businessman who delegates authority and backs up the right of his people to make their decisions. It is this kind of thinking that has given him 15 straight Gold Albums on Columbia . . . Has seen him start a successful record company, Barnaby . . . Has put him among the original owners of one of sports most successful new teams, the Phoenix Suns of the NBA . . . And, has made him the head of the outstanding golf tournament of the PGA tour, the Andy Williams San Diego Open, which according to Nielsen ratings had the largest golf audience of all time.

It is this same type of determination and business acumen that allowed him to return to television with a drastically new format, a format so novel that at first others scoffed. But, as the ratings climbed it was evident that the Andy Williams magic had worked once again.

In each facet of his career, he spends long and thoughtful hours. The first in his office every morning, the last one out each night.

Andy Williams . . . . . A study in Casual!

friend-ship (frend'ship) **n. the state or fact of being friends.**

easy listening, long playing

Shelly S.

Alan C. Bernard
PERSONAL REPRESENTATION

Dear Andy,

Thanks for recording:

●

Love Is A Many Splendored Thing

●

Second Time Around

●

Tender Is The Night

●

Three Coins In The Fountain

●

It's A Most Unusual Day

●

Softly As I Leave You

●

I'll Never Stop Loving You

●

Be My Love

●

Laura

●

Emily

●

Have Yourself A Merry Little Christmas

●

The Shadow Of Your Smile

●

That Old Feeling

●

Peg O My Heart

●

And We Were Lovers

●

Somewhere My Love

●

Theme From The Valley Of The Dolls

●

Happy Heart

●

... and many more

●

Robbins Music Corp.
Leo Feist, Inc.
Miller Music Corp.
Hastings Music Corp.

(above) Ray Stevens, brilliant composer, lyricist and recording artist who got his first big television exposure on the Andy Williams Show and was Andy's Summer Replacement on NBC. Ray is a Barnaby recording artist. (below) Comedy great Jonathan Winters and the "Big" General tells Andy to stop picking on my little brother.

andy's saturday night satyricon

(con't from AW-12)

liams' already powerful image.

Comedy patterns have changed over the past few years in television, and with the pace of the World becoming faster, people's minds now have the capacity to take things in faster; and although you may hear a great many of your audience saying they wish for the old days of twenty-two minute musical medley, it is not what is going down in the reality of mass viewer patterns.

What better way to entertain people musically, than with Andy Williams standing, singing a great ballad, and being shot simply and elegantly by a fine television director?

It's simple, it's honest and it looks and sounds great.

It's just the same with the comedy segments of the show. We like to keep it simple, honest, and to have it look and sound great.

But of course there are a few other wrinkles to our form of comedy. Comedy is basically an outlet of emotion both for the performer and the audience.

Let's look at Andy Williams and the Bear.

Here is a study in psychological comedy warfare, if you like. If Allan Blye and I had gone to NBC, during our initial discussions, and told them that one of the highlights of the new "ANDY WILLIAMS" musical variety show is Andy, standing in a dumb doorway, shouting at a bear, we may have ended up either on the street or at a local Cleveland FM radio station!

However, he said, going back to an emotional outlet, the Bear is a great emotional outlet for Andy. Andy really and truly looks forward, during the day of taping, to the spot where he can shout at the Bear.

It's a great way to let off steam and still be payed for it. I mean, he'd probably like to shout at us like that during the taping, but he knows how sensitive we new, young producers are, so he takes it out on the dumb, defenseless bear.

Actually, he is indirectly shouting at one of the producers when he shouts at the bear, because my partner, Allan Blye,, plays the part of the bear's voice, as the bear himself is played by Janos Prohaska, who is a Hungarian with an accent that could cut Arte Johnson's "Rosmenko" character to pieces.

The Bear is an interesting phenomenon for several reasons; it is a symbol that people can easily identify with. It is a symptom of the age we are living in, or for that matter, of any age. It is the eternal struggle of someone trying to get ahead, trying to get what they want, and always having a door slammed in their faces.

On the surface this may not be apparent, but it is, nevertheless, a truism in this case.

We have tried, in the comedy segments on Andy's show, to make a few kind of round-about statements. Andy is the symbol of straightness, honesty and blue-eyed idealism that we all secretly wish we could get back to. The things that happen to him on his show are symptomatic of the society in which we are living.

Everything is unreal. We want to get back, but we can't because we are tied to the lives with which we have become involved. Hence the use on the show of Weird, outlandish characters that couldn't possibly exist, and yet do in our minds.

A Giant Green Duck, along with a man encased in a suitcase, will walk up to Andy after he has sung one of his big ballads, and call him weird.

Captain Weird, another regular character on the "ANDY WILLIAMS SHOW", is a man who tried to get completely out of his business suit and into his true identity, but failed, and is destined to fly around the world saving people from crime, half in and half out of his pinstriped suit.

Captain Weird makes a statement, too. Here, once again, is all of us wanting to be one thing, desperate to throw off our present modes, but not wanting to go all the way.

It's oblique humor, totally unreasonable, violent, manic and insane, but doesn't that sound like what is happening all around us today?

It's a gentle message, however, as on the surface, we are just doing crazy sight gags and Marx Brothers' style slapstick. But Marx Brothers' style slapstick has never been equalled, and to my mind, there has never been a better anti-war, anti-everything movie ever made than "Duck Soup".

Andy Williams loves to be involved in the madness, and as he became more and more used to it during last season and this season, he left himself less and less time to rehearse the comedy segments so that he could react honestly to the craziness that happened around him.

We have worked out a system whereby Andy does not have to be involved in much of the actual dialogue or action of the sketches and blackouts, but rather is the focal point of them, and we get our laughs from his honest reaction to them.

We had complaints last year that we interrupted him too much when he was singing. But Andy sings more on his new series than he did on his old series, if you add all the songs he sings where we interrupt him, too. The song interruptions are important to the show, although the flack comes in from certain quarters, we also have tremendous sympathy for Andy going for us, so once again, we feel there is method in our Madness.

We try to make the show have a flow that generates a happiness through the audience in the studio, through to the people at home; and Andy's guests run through the show doing things that they have never done before in their lives.

Andy Griffith, for instance, introduced two dancing Gunny Sacks to Andy, James Garner went berserk and broke up a whole set, while Andy was singing, and Cass Elliot had a giant, Russian fir tree log dropped on her head.

Andy Williams stands amidst all this utter mayhem and chaos and sublimely sings his heart out.

We have found new audiences for Andy in this strange new time period. The kids, the little kids, love it, and Andy has hundreds of letters every week from children who are hardly old enough to lift a pencil, let alone write with it.

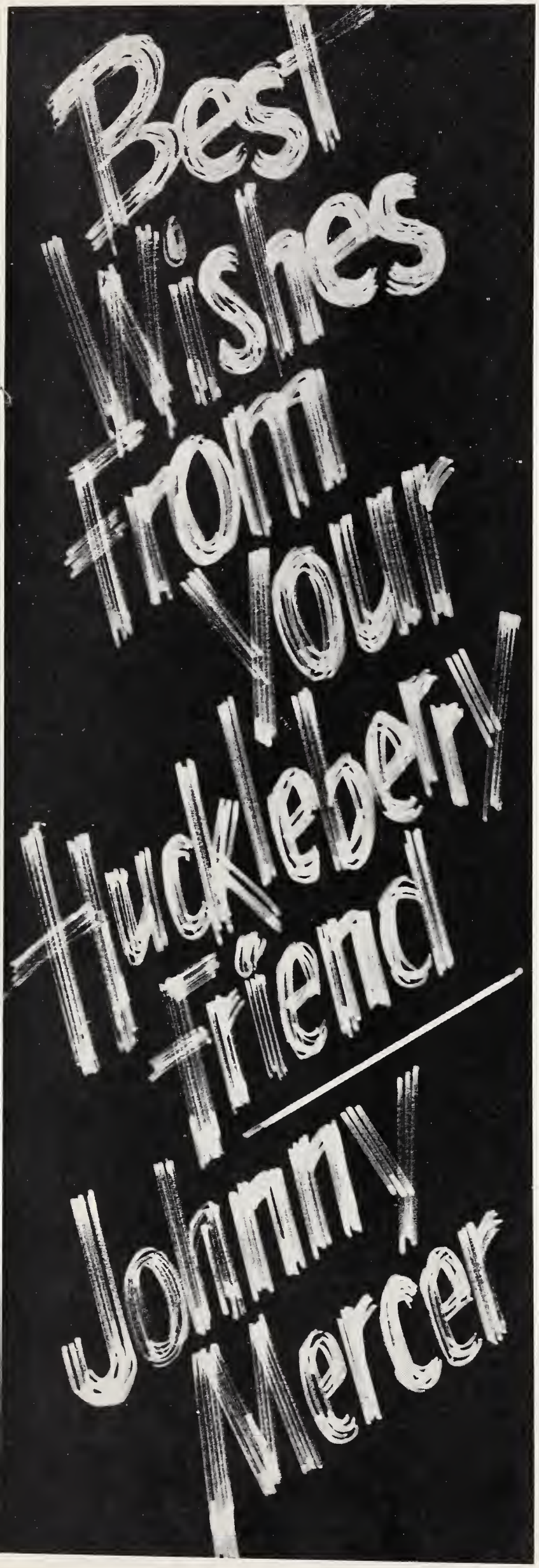
We find working with Andy one of the easiest jobs we've ever had. When I tell you that Allan Blye worked as producer of the "Smothers Brothers Show", and that I spent two years on the "Laugh-In", it may seem understandable, but Andy is a joy and a pleasure, and we have both grown to be very fond of him.

We are currently into taping our fifth or sixth show for this season, and things are rocking along.

I think that Andy went out on a limb, hiring two virtually untried young producers to handle a very tough assignment, but we both think that in today's television World, you have to take those chances to enable both yourself and your industry to move forward to new fields and new forms.

We both say to Mr. Andy Williams: "Thank you for having the guts and the foresight to take a step into the unknown, and for having the trust and the knowledge of giving us our heads."

Most
Sincere
Congratulations,
Andy



andy's saturday night satyricon

by CHRIS BEARD
(co-producer of the Andy Williams Show)

Andy Williams makes a producer's job very easy.

That is a simple, straight ahead statement, until you've had a good, long look at what Andy has let his producers do on Saturday Night at 7:30 on NBC.

Being one of those producers, I can assure you that the statement is true.

What goes down on Saturday Night, my partner and I like to think, is just an hour packed with all sorts of things that entertain all sorts of people. That's our business, entertainment; not for any select group or age bracket, but for the good, old, general public.

However, times change and tastes change, and we've been trying to "move right along" with times and tastes.

Andy has up-dated his image, musically and physically, and in choosing Allan Blye and me to produce his show, has taken the chance on a brand new format that hopefully appeals to nearly everybody.

Change of course brings with it certain problems, a few dissenters, and a little initial confusion. We had all these things last year in our first season of the new "ANDY WILLIAMS" series.

We now think we have a format that is working, and Andy stands happily in the middle of it all. Andy has a fantastic capacity for humor, which Allan and I felt had been overlooked in the past, to a great extent; and we decided to develop that, as well as making sure we didn't lose the flavor of his great singing voice and natural, down home, American appeal.

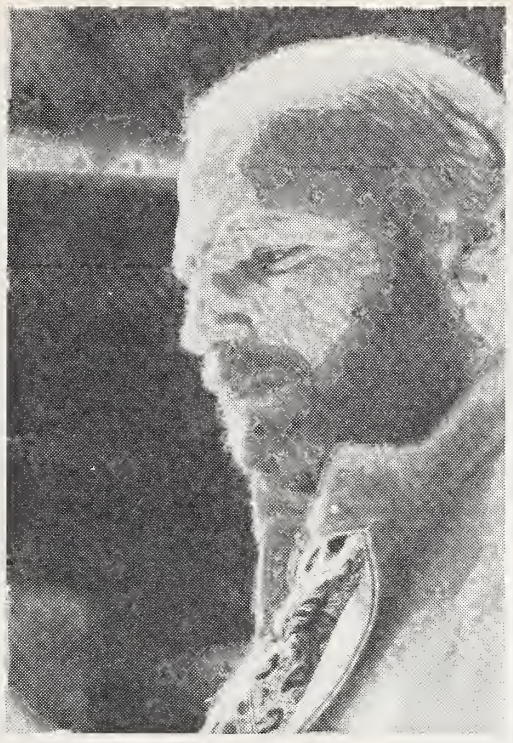
We believed that a composite of both would make for a great, new television experience for early evening Saturday viewers. So we set out to find fresh, clean and outlandishly different comedy patterns that would enhance H. Andrew Wil-

(con't on AW-14)

Hey!
Andy, we're really happy for you!

Love,
Allan & Chris Silverman
(YOUR PRODUCERS)

andy williams as seen through the eyes of alan bernard



I was assigned by GAC as Andy's agent in 1959. He was with Cadence Records and relatively successful; not a star by today's standards, but successful. He had done regular spots on summer shows, but stardom was elusive. At that time, Andy told me that the one thing he would like to do was the Dinah Shore Show, because they paid top price for guest stars and he had never been offered that much money.

Just to show Andy that he was good enough and in demand enough to command top salary, I met with the producer of Dinah's show and NBC executives. They finally offered the top price, plus Special Guest Star billing, plus transportation for Andy and his pianist. I believe it was this single act that was responsible for Andy's and my getting together in what is proving to be one of the most successful, profitable, and long-lasting relationships in the business.

At the beginning, Andy was just another pretty face, but I realized that, with proper guidance, his exceptionally fine voice could raise him above other male singers to a prominence achieved by very few.

One must bear in mind the fact that Andy himself "turns on" in front of a camera or live audience and becomes a very exciting personality. He does his worrying before a show, but never during, and at no time does this come across to the people. His voice abounds with confidence no matter how he might feel. I've known him to be extremely ill and feverish, or with a raw throat, when he shouldn't go on at all, but he pours down the tea and honey and is ready to go on. I know this sounds hokey but in today's music scene, if performers don't feel like coming on, they don't or, of they're late, so what. So this: Andy Williams has never missed a performance and has never given a low, medium or even just-plain-good show; his performances are consistently great entertainment whether in concert or on the television or movie screen.

Some artists arouse their fans to a frenzy, but that's infrequent and usually short-lived. Andy's followers, on the other hand, are coming to see their friend, someone their kids know and someone to whom the family can relate, collectively and individually. For example, I remember the time we were playing a one-nighter in Carbondale, Illinois, in an outdoor theatre; the show was nearing completion and Andy was right in the middle of a pretty heavy ballad and his theme, "Moon River". The finale of the show was supposed to have been three local high-school bands, including drums, cymbals, trumpets, and trombones, marching across the campus, which was directly behind stage, offering their devastating rendition of "76 Trombones". Well, someone cued them in too early and, right in the middle of "Moon River" all these kids with their clashing instruments and highly emotional school spirit banged and clanged right across the stage. This broke Andy up which, in turn, broke up the audience. Andy cut his ballad and swing into "76 Trombones", right on cue it seemed, and the song never sounded so good. If there had been a roof on that place, the crowd would've blasted it right off. It was quite an impromptu finale and a night to remember for Carbondale and for us as well.

Andy also has an excellent business sense, as evidenced by the fact that he does not exactly live in the poorhouse today. Our latest enterprise is Barnaby Records. We have some ideas about running a record company which we feel are innovative. We believe in total involvement; Ray Stevens is a good example with both recording and television careers, and this is the type of commitment we have in mind. Ray's first single for Barnaby, "Everything Is Beautiful", has sold 1,700,000 copies worldwide, at this writing. We have also just signed Ken Berry, whose first album," Ken Berry, R.F.D." will soon be released. Paul Anka and Claudine Longet have just joined the Barnaby label. In fact, there are so many things happening with the record company alone that it would take another entire article to accurately describe the action.

It is a pleasure to work with Andy. For one thing, he knows when and to whom to listen for advice. Although I have always used as much pursuasion as I know how (which is a considerable amount), I have not always won the battle. The final decision is his. He is the one whose reputation is at stake, he is the one who must stand up and perform alone. In our years together, I have found that, even on the few occasions when his decision differs from mine, the result is successful. We have a camaraderie which permits us greater freedom of discussion than is usually possible in artist/manager relationships. For this, we are both grateful.

Andy is technically brilliant, not only as an artist but also with regard to methods of staging, lighting and, all-importantly, sound. He has innate good judgment regarding today's sounds. He doesn't try to imitate but instead adapts those portions which are right for him, to his particular style.

I enjoy spending time with Andy and, more importantly, over and above relating to him as a client, I consider him my good friend. He may be quite somber some of the time and exuberant or even exhilarated some of the time, but there is one thing he is not at any time and that is dull.

TOMORROW:

"reason to believe"

Warmest congratulations:

ART FISHER

Andy Williams with his manager Alan Bernard

boy soprano to gold-plated baritone

(con't from page AW-8)

year later and they had the same advantage. They were still new and fresh, for the first time. I think a longer period than that and it is past, an historical footnote, something to reminisce over—how great those old days were, turning back time on a dated television tape, when we should have moved forward.

"When they take six months to make a movie and they are really capturing something special, that is lasting and permanent, as some films are, that can be played forever."

But those who are backing and investing in various cassette systems seem convinced that masses are going to want to buy a Petula Clark or Sinatra or Andy Williams special that they may already have seen.

"I just can't see why they would. Maybe I'm thinking wrong. Maybe there are enough fans who will buy any and everything an artist makes available, just because they are fans," says Williams, still not convinced. It seems typical of a man who is constantly adapting to change, moving ahead and working to avoid repeating himself, producing for the moment at hand, to resist looking back or wanting to warm up left-overs. He is more apt to be challenged by thoughts of how best to produce for that outlet or wanting to know how good the sound reproduction will be.

Thank you Andy...
for making
Everything
So
Beautiful!
Ray Stevens

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Cash Box

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Some Distinctions On The Video Cartridge

The wonder of the video cartridge is around the corner. In recent months, the makers of hardware in this fledging consumer leisure-time field have been priming for a debut next year of their goods, while the software scene is basically a scurry to sign-up rights, generally non-exclusive, for the various systems that will compete with each other for consumer favor.

We have no doubt that the music industry will play a major role for all who contemplate and who will, in fact, be purchases of this new medium of entertainment. Yet, there are some facts-of-life that the music business must face up to. For the first time in its history, it is facing competition not from some other communication form, but from the very same hardware and software. The same video cartridge and playback machine that can offer "The Maltese Falcon" can also perform music from rock, the theatre, opera, etc. The competition—as alien as it might be from the music business—is direct. If a customer decides to rent a movie or buy a sporting event cartridge, it may defray his acquisition of something in a musical vein. As the music business now stands, consumer interest is sought after in relation to one "musical event" over the next. It would be too much to ask of the video cartridge customer—even if he is a prime pre-recorded music buyer—not to be lured by the varied entertainment possibilities offered through the home video cartridge system. And, it should be noted, some video cartridge systems offer non-pre-recorded matters, such as on-the-air recordings and "home movie" making.

Thus, the music industry is confronted here with a need to be informed of all developments in the video cartridge area, so that it can assess more intelligently the **direct** competition it is up against. On the creative front, the industry must be prepared with video cartridge material that can excite visually as much as it is hoped the musical performance can come through in flying colors. Even on the retail level, pre-recorded performances of movies, sporting events and what-have-you in the non-musical context will probably be sold side-by-side with musical presentations.

Music firms who intend to find a place for themselves in video cartridges must soon decide what share of the market they want. Should they try non-musical inventory? Or should they draw-the-line on musical works?

These are the questions that call for answers as the home video cartridge system becomes a mass-produced reality in just a matter of months. We hope some answers may be formulated at next week's tape convention of the National Association of Record Merchandisers (NARM).

Cash Box TOP 100

Cash Box — September 19, 1970

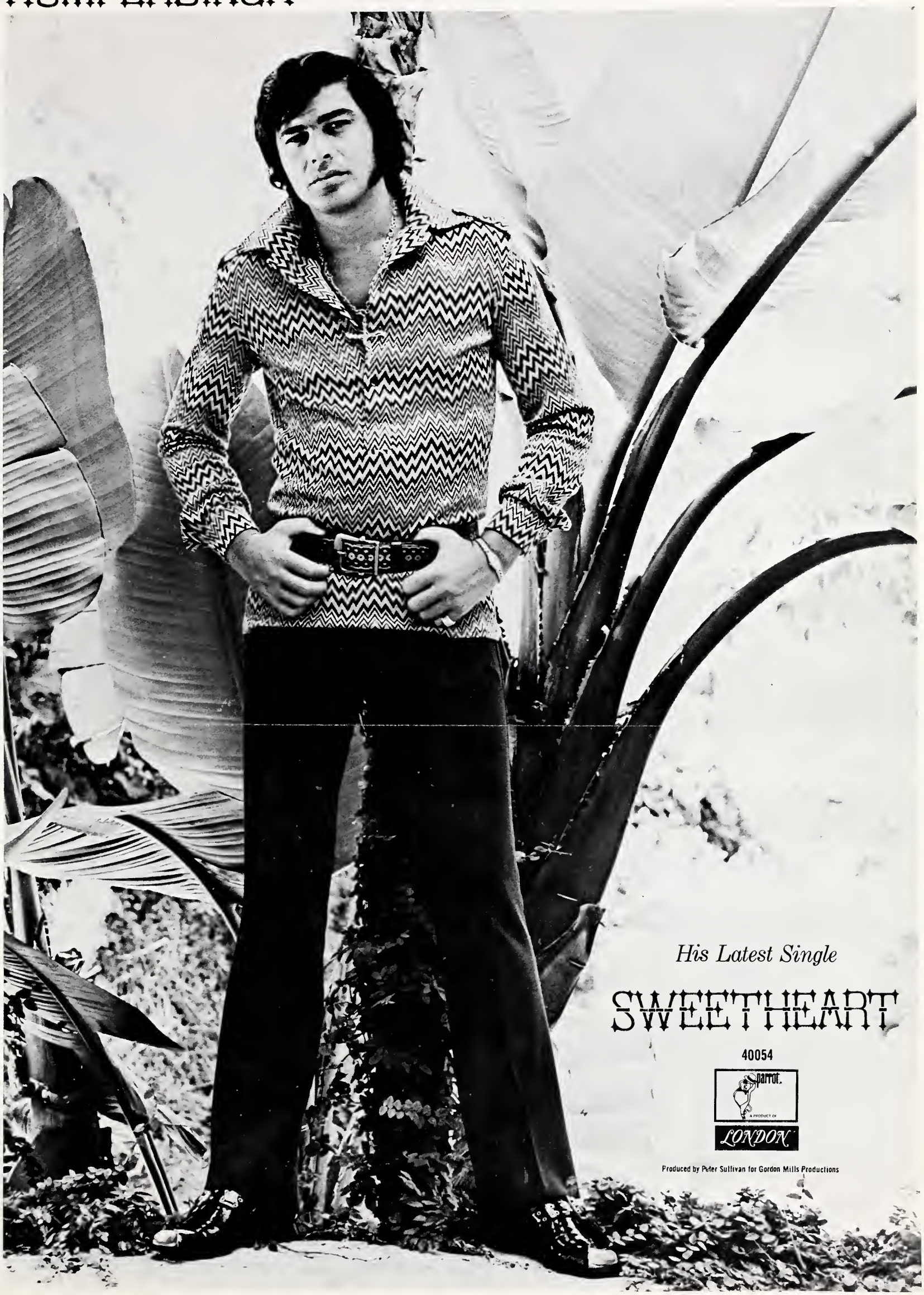
1	**PATCHES** Clarence Carter-Atlantic 2748	2	4
2	**AIN'T NO MOUNTAIN HIGH ENOUGH** Diana Ross-Motown 1169	3	5
3	**WAR** Edwin Starr-Gordy 7101	1	1
4	**LOOKIN' OUT MY BACK DOOR** Creedence Clearwater Revival-Fantasy 645	5	6
5	**JULIE, DO YA LOVE ME** Bobby Sherman-Metromedia 194	8	13
6	**25 OR 6 TO 4** Chicago-Columbia 45194	6	7
7	**CANDIDA** Dawn-Bell 903	10	21
8	**IN THE SUMMERTIME** Mungo Jerry-Janus 125	4	2
9	**CRACKLIN' ROSIE** Neil Diamond-Uni 55250	18	27
10	**DON'T PLAY THAT SONG** Aretha Franklin 2751	11	15
11	**I (WHO HAVE NOTHING)** Tom Jones-Parrot 40051 (Dist: London)	12	16
12	**(I KNOW) I'M LOSING YOU** Rare Earth-Rare Earth 5017 (Dist: Motown)	15	19
13	**HAND ME DOWN WORLD** Guess Who-RCA 0367	13	17
14	**SNOWBIRD** Ann Murray-Capitol 2738	17	24
15	**RUBBER DUCKIE** Ernie (Jim Henson)-Columbia 45207	20	25
16	**GROOVY SITUATION** Gene Chandler-Mercury 73083	19	20
17	**SPILL THE WINE** Eric Bourdon & War-MGM 14118	7	3
18	**IT'S A SHAME** Spinners-V.I.P. 25057 (Dist: Motown)	22	26
19	**JOANNE** Mike Nesmith-RCA 0368	25	32
20	**SOLITARY MAN** Neil Diamond-Bang 578	21	22
21	**HI-DE-HO** Blood Sweat & Tears-Columbia 45204	9	9
22	**PEACE WILL COME** Melanie-Buddah 186	28	34
23	**NEANDERTHAL MAN** Hot Legs-Capitol 2886	30	37
24	**ALL RIGHT NOW** Free-A&M 1206	34	59
25	**OUT IN THE COUNTRY** 3 Dog Night-Dunhill 4250	35	54
26	**IT'S ONLY MAKE BELIEVE** Glen Campbell-Capitol 2905	36	55
27	**THAT'S WHERE I WENT WRONG** Poppy Family-London 1139	29	31
28	**I'LL BE THERE** The Jackson Five-Motown 1171	—	—
29	**EXPRESS YOURSELF** Watts 103rd St. Rhythm Band-Warner Bros. 7417	38	44
30	**THE NEXT STEP IS LOVE** Elvis Presley-RCA 9873	31	36
31	**STILL WATER (LOVE)** Four Tops-Motown 1170	39	49
32	**MAKE IT WITH YOU** Bread-Elektra 45686	16	8
33	**EL CONDOR PASA** Simon & Garfunkel-Columbia 45237	46	60
34	**CLOSER TO HOME** Grand Funk-Capitol 2877	42	51
35	**LOOK WHAT THEY'VE DONE TO MY SONG MA** New Seekers-Elektra 45699	44	69
36	**INDIANA WANTS ME** R. Dean Taylor-Rare Earth 5013 (Dist: Motown)	58	75
37	**LONG, LONG TIME** Linda Ronstadt-Capitol 2846	53	64
38	**IF I DIDN'T CARE** Moments-Stang 5016	49	57
39	**EVERYTHING'S TUESDAY** Chairmen Of The Board-Invictus 9079 (Dist: Capitol)	40	43
40	**RIKI TIKI TAVI** Donovan-Epic 10649	43	52
41	**I STAND ACCUSED** Isaac Hayes-Enterprise 9017 (Dist: Stax/Volt)	50	58
42	**SCREAMING NIGHT HOG** Steppenwolf-Dunhill 4248	45	50
43	**ON THE BEACH** Fifth Dimension-Bell 913	41	46
44	**ONLY YOU KNOW AND I KNOW** Dave Mason-Blue Thumb 114	37	38
45	**BLACK FOX** Freddie Robinson-Pacific Jazz 88155 (Dist: Liberty)	47	48
46	**LOLA** Kinks-Reprise 0930	65	79
47	**GREEN EYED LADY** SugarLoaf-Liberty 56183	56	61
48	**SOUL SHAKE** Delaney & Bonnie-Atco 6756	57	62
49	**WE'VE ONLY JUST BEGUN** Carpenters-A&M 1217	67	—
50	**SUNDAY MORNING COMING DOWN** Johnny Cash-Columbia 45212	55	66
51	**EVERYBODY'S GOT THE RIGHT TO LOVE** Supremes-Motown 1167	14	14
52	**CLOSE TO YOU** Carpenters-A&M 1183	23	10
53	**RAINBOW** Marmalade-London 20059	48	53
54	**WE CAN MAKE MUSIC** Tommy Roe-ABC 11273	64	78
55	**I'VE LOST YOU** Elvis Presley-RCA 9873	27	18
56	**SIGNED, SEALED, DELIVERED I'M YOURS** Stevie Wonder-Tamla 54196	24	11
57	**SOMEBODY'S BEEN SLEEPING** 100 Proof-Hot Wax 7004	62	72
58	**DEEPER, DEEPER** Freda Payne-Invictus 9080 (Dist: Capitol)	69	—
59	**STAND BY YOUR MAN** Candi Staton-Fame 1472	73	83
60	**OUR HOUSE** Crosby, Stills, Nash & Young-Atlantic 2760	—	—
61	**WHERE ARE YOU GOING TO MY LOVE** Brotherhood of Man-Dream 85065 (Dist: London)	63	70
62	**IF YOU LET ME MAKE LOVE TO YOU THEN WHY CAN'T I TOUCH YOU** Ronnie Dyson-Columbia 45110	26	12
63	**(BABY) TURN ON TO ME** Impressions-Curtom 1954	76	86
64	**FIRE & RAIN** James Taylor-Warner Bros. 7422	89	—
65	**WHEN YOU GET RIGHT DOWN TO IT** Delfonics-Philly Groove 163	77	87
66	**MONGOOSE** Elephant's Memory-Metromedia 182	70	81
67	**DO WHAT YOU WANNA DO** 5 Flights Up-TA 202 (Dist: Bell)	81	91
68	**AS YEARS GO BY** Mashma Kahn-Epic 10634	83	93
69	**YELLOW RIVER** Christie-Epic 10626	71	77
70	**COME ON AND SAY IT** Grassroots-Dunhill 4249	—	—
71	**FIRE & RAIN** Johnny Rivers-Imperial 66453	72	73
72	**GOD, LOVE & ROCK & ROLL** Teegarden & Van Winkle-Westbound 170 (Dist: Janus)	88	—
73	**JUST LET IT COME** Alive & Kickin'-Roulette 7087	84	—
74	**FUNK #49** James Gang-ABC 11272	80	89
75	**BORDER SONG** Elton John-Uni 55240	82	88
76	**EMPTY PAGES** Traffic-United Artists 50692	75	82
77	**TELL IT ALL BROTHER** Kenny Rogers & First Edition-Reprise 0923	32	23
78	**LOVIN' YOU BABY** White Plains-Deram 85066	85	—
79	**I DO TAKE YOU** The Three Degrees-Roulette 7088	93	—
80	**OVERTURE FROM TOMMY** Assembled Multitude-Atlantic 2737	33	29
81	**STAY AWAY FROM ME** Major Lance-Curtom 1953 (Dist: Buddah)	79	80
82	**SUMMER MORNING** Vanity Fare-Page One 21033 (Dist: Bell)	61	65
83	**WE'RE ALL PLAYING IN THE SAME BAND** Bert Summer-Eleuthera 470 (Dist: Buddah)	59	63
84	**FOR YASGUR'S FARM** Mountain-Windfall 533	87	—
85	**I WANNA KNOW IF ITS GOOD TO YOU** Funkadelic-Westbound 167 (Dist: Janus)	86	90
86	**FOR THE GOOD TIMES** Ray Price-Columbia 45178	90	92
87	**BABY I NEED YOUR LOVIN'** O. C. Smith-Columbia 45206	91	94
88	**HOLY MAN** Diane Kolby-Columbia	—	—
89	**I JUST WANNA KEEP IT TOGETHER** Paul Davis-Bang 579	95	99
90	**GYPSY WOMAN** Brian Hyland-Uni 55240	96	96
91	**PART TIME LOVE** Ann Peebles-Hi 2178 (Dist: London)	—	—
92	**MONTEGO BAY** Bobby Bloom-L&R 157 (Dist: MGM)	—	—
93	**FUNKY MAN** Kool & The Gang-Delite 534	98	100
94	**IF YOU WERE MINE** Ray Charles-ABC-Tangerine 11271	—	—
95	**I'VE LEARNED TO DO WITHOUT YOU** Mavis Staples-Volt 4044	—	—
96	**OUR WORLD** Blue Mink-Philips 40686	—	—
97	**STRANGE** Jellyroll-Kapp 2107	97	—
98	**YOU BETTER THINK TWICE** Poco-Epic 10636	—	—
99	**LOOKY LOOKY** O'Jays-Neptune 31 (Dist: Chess)	99	—
100	**ANIMAL ZOO** Spirit-Epic 10648	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Ain't No Mountain High Enough (Jobete—BMI) 2
All Right Now (Irving—BMI) 24
Animal Zoo (Hollenbeck—BMI) 100
As Years Go By (Makham-Blackwood—BMI) 68
(Baby) Turn on To me (Camad—BMI) 63
Baby I Need Your Lovin (Jobete—BMI) 87
Black Fox (Special Agent—BMI) 45
Border Song (Dick James—BMI) 75
Candida (Pocket Full of Tunes—BMI) 7
Closer To Home (Storybook—BMI) 34
Close To You (Blue Seals, Jac US ASCAP) 52
Come On & Say It (Trousdal-Brother Duck—BMI) 70
Crackin' Rosie (Prophet—ASCAP) 9
Deeper, Deeper (Gold Forever—BM) 58
Don't Play That Song (Progressive—BMI) 10
Do What You Wanna Do (Brig and Tiny Tiger—ASCAP) 67
El Condor Pasa (Charing Cross—BMI) 33
Empty Pages (Irving—BMI) 76
Everybody's Got The Right To Love (Think Stallman—BMI) 51
Everything's Tuesday (Gold Forever—BMI) 39
Express Yourself (Warner-Tamerlane & Wright Gerst—BMI) 29
Fire & Rain (Country Road Blackwood—BMI) 64, 71
For The Good Times (Buckhorn—BMI) 86
For Yasgur's Farm (Upfall—ASCAP) 84
Funk #49 (Pamco—BMI) 74
Funky Man (Stephanye/Delightful—BMI) 93
God, Love & Rock & Roll (Bridgeport—BMI) 72
Green Eyed Lady (Claridge—ASCAP) 47
Groovy Situation (Cachand—BMI Patcheal—BMI) 16
Gypsy Woman (Curtom—BMI) 90
Hand Me Down World (Dunbar—BMI) 13
Hi-De-Ho (Screen Gems Columbia—BMI) 21
Holy Man (Fodderwing—ASCAP) 88
I Do Take You (Planetary/Make—ASCAP) 79
I Just Wanna Keep It Together (Wed 4—BMI) 89
I Stand Accused (Curtom—BMI Jalynne—BMI) 41
I (Who Have Nothing) (Milky Way—F-95, Trio Cotillion—BMI) 11
If I Didn't Care (Whale—ASCAP) 38
If You Let Me Make Love To You Then Why Can't I Touch You (Chappell—ASCAP) 62
If You Were Mine (Tangerine—BMI) 94
Indiana Wants Me (Jobete—BMI) 36
(I Know) I'm Losing You (Jobete—BMI) 12
I'll Be There (Jobete—BMI) 28
It's A Shame (Jobete—BMI) 18
It's Only Make Believe (Marielle—BMI) 26
In The Summertime (Limited/Kirshner—BMI) 8
I've Learned To Do Without You (Groovesville—BMI) 95
I've Lost You (Gladys—ASCAP) 55
I Wanna Know If Its Good To You (Bridgeport—BMI) 85
Joanne (Screen Gems/Columbia—BMI) 19
Julie, Do Ya Love Me (Lucon/Sequel—BMI) 5
Just Let It Come (Big 7—BMI) 73
Lola (Hill and Range—BMI) 46
Long, Long Time (MCA—ASCAP) 37
Looky Looky (Assorted—BMI) 99
Look What They've Done To My Song Ma (Kama Rippa/Amelanie—ASCAP) 35
Lookin' Out My Back Door (Joidura—BMI) 4
Lovin' You Baby (Maribus—BMI) 78
Make It With You (Screen Gems/Columbia—BMI) 32
Mongoose (Pocket Full Of Tunes—BMI) 66
Montego Bay (Unart—BMI Cheezeburger—BMI) 92
Neanderthal Man (Francis, Day, Hunter—ASCAP) 23
The Next Step Is Love (Gladys—ASCAP) 30
Only You And I Know (Irving Music—BMI) 44
On The Beach—Fifth Dimension (Fifth Star—BMI) 43
Our House (Giving Room—BMI) 60
Our World (MRC—BMI) 96
Out In The Country (Irving—BMI) 25
Overture From Tommy Track (Track—BMI) 80
Part Time Love (Cireco—BMI Escort—BMI) 91
Patches (Gold Forever—BMI) 1
Peace Will Come (Kama Rippa & Melanie—ASCAP) 22
Rainbow (Noma—BMI) 53
Riki Tiki Tavi (Peer Int'l—BMI) 40
Rubber Duckie (Festival Attraction—ASCAP) 15
Screaming Night Hog (Truesdale—BMI) 42
Signed Sealed Delivered I'm Yours (Jobete—BMI) 56
Snowbird (Beechwood—BMI) 14
Solitary Man (Tallyrand—BMI) 20
Somebody's Been Sleeping (Gold Forever—BMI) 57
Soul Shake (Shelby Singleton—BMI) 48
Spill The Wine (Far Out Music—ASCAP) 17
Stand By Your Man (Al Gallico—BMI) 59
Stay Away From Me (Camad—BMI) 81
Still Water (Love) (Jobete—BMI) 31
Strange (Ribbage, Ribbage—BMI) —
Summer Morning (Bondola—BMI) 82
Sunday Morning Coming Down (Combine—BMI) 50
Tell It All Brother (Sunbeam—BMI) 77
That's Where I Went Wrong (Gone Fishin—BMI) 27
25 Or 6 To 4 (Aurelius—BMI) 6
War (Jobete—BMI) 3
We Can Make It (Little Fugitive—BMI) —
We're All Playing In The Same Band (Magdalena—BMI) 83
We've Only Just Begun (Irving—BMI) 49
When You Get Right Down To It (Screen Gems/Columbia—BMI) 65
Where Are You Going To My Love (Blackwood—BMI) 61
Yellow River (Noma—BMI) 69
You Better Think Twice (Big Dickens—ASCAP) 98

ENGELBERT

HUMPERDINCK



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c/w "TEN TIMES FOREVER MORE" 47-9889

His current album's also doing fine. Thank you.

LSP-4390
P8S-1602
PK-1602

RCA Records and Tapes

Hartstone Heads Retailer Chain

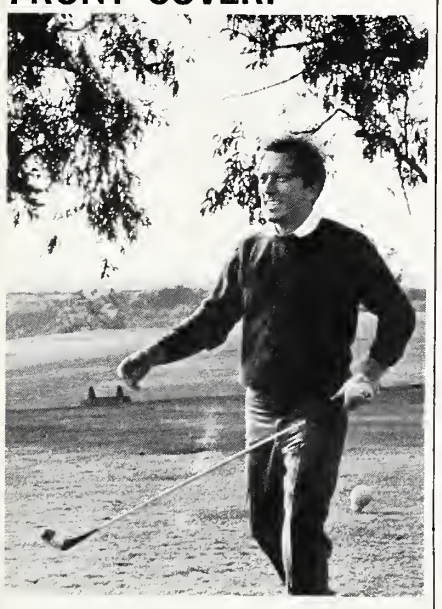
HOLLYWOOD—Lee Hartstone's Integrity Entertainment Co. has opened six discount record/tape stores in the greater Los Angeles area with a seventh set for opening in Long Beach next month. The chain, known as The Wherehouse ("Where It's At"), projects a nationwide branch of record shops aimed at the teen and college crowd.

Shops feature a "grass shack" store section-within-a-store with headshop and locally produced and crafted items. Columbia and Panasonic sound equipment is also featured in the stores. More than $2,000,000 in merchandise was reportedly purchased for the openings.

Heralding the L.A. ribbon-cutting, about $300,000 was allocated for a barrage of publicity through the college, underground and establishment press, AM & FM radio advertising.

President of the chain is Lee Hartstone, former senior vp of Transcon Music Corp., who also served as vp and general manager of London Records for 13 years. Vice president in the operation is Ben Bartel, former gm with Calraks. Lou Fogelman is treasurer.

FRONT COVER:



Columbia Records singing star Andy Williams is celebrating his 10th year as a TV host. His career as a performer is the subject of a special section, "Andy Williams: The Legend As A Current Event," in this week's issue. Its two chapters, "From 'Tonight' To Today," and "Boy Soprano To Gold-Plated Baritone," were written by John C. Mahoney. Photo coordinator was Keats Tyler. In line with Andy's new TV season, Columbia has just released a new LP, "The Andy Williams Show." The photo shows Andy surveying his golf domain, Torrey Pines in La Jolla, Calif. A serious golfer, Andy recently won the music industry's low gross trophy at Amos (he shot 76 and 73).

Special section begins on pg. 31.

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Lp's & Singles: Simultaneous Hit Action

NEW YORK—In the pre-Beatle era, and even during the group's early days, the record industry had something of an unspoken axiom that a hit single spawed a hit album. The arrival of the foursome, and a period of prosperity leading to looser money conditions placed a greater accent on the long-playing side of the business. Finally, with the Beatles among the leaders in marketing no-single LP's, the unspoken law crumbled.

The structures that flourished (radio spotlighting LP's from new rock groups, accents on merchandising aspects suited mainly to albums, and the pre-single release of an LP) are still with us. But, a check of the best seller charts shows that a subtle shift is making itself felt. The separation in time between a single coming from an album and the delay between single success and album sales follow-up have diminished.

Nearly a third of the singles on the Top 100 are issues that are hitting simultaneously with their album parent.

Artist Consolidation

In many of the cases, the simultaneous action can be related directly to the label. Faced with tightening up on expenditures because of the money situation, nearly all companies are concentrating their efforts behind "proven" or proving artists. So, rather than promoting a handful of acts, the companies are accenting on-the-rise material and its related disk. The trimming has brought about dual action with Anne Murray, Eric Burdon & War, Free, Dave Mason, Sugarloaf, the Carpenters, Mashmakhan and Elton John prime examples of new and practically new figures who are proving successful on both the single and album front at the same time. In their cases, they form an unprecedented number of new acts scoring with two disks rather than one that developed a following for the other.

In fact, the consumer interest in two-level thought has created several strange sales twists. Bread arrived with a best seller album because the record buyers actively sought out an album by the "Make It With You" team even though their earlier released LP did not include the single. Now, Elektra's follow-up single release for the team has been pulled from their 1st LP.

Companies aside, the brief-lag separation has also resulted from two major public facts: the rock listener's active interest in performers; and the public's faith in the quality of albums being made by almost-known hit acts.

The pride in product that has been paying off for integrity conscious labels has now moved into a broader picture and raised the confidence of people in records as a whole. Now, listener's know that they are less likely to find acts piecing an album together around an unusual single; and their approval is being voiced for both recording mediums.

Lib/UA Launches Fall Push With 28 Sets, Heavy Promo

NEW YORK — At a trio of regional meetings conducted in New York, Chicago, and Los Angeles, Liberty/UA, Inc. presented fall 1970 product to regional managers, branch managers, salesmen, and promo men.

Twenty eight new albums plus tape cartridges and cassettes were unveiled by the organization's top management who termed the new merchandise, merchandising programs and sales incentives comprised the "most exciting new campaign in the label's 15 year history."

Helming the New York session Sept. 9, were president David Picker, executive vice president and general manager Ron Bledsoe and vice president and assistant general manager Mike Lipton, plus key home officer executives from both Los Angeles and New York. Bledsoe and Lipton then presided at the Chicago stop Sept. 11, and Lipton will conduct the Los Angeles conclave Sept. 16.

Major Tracks, Caster

Picker in his address expressed "great satisfaction with the dynamic new top management team of the organization, and the great progress that has been made in revitalizing Liberty/UA." He cited some of the upcoming major film projects which will become label soundtracks including "Fiddler On The Roof" and "Man Of La Mancha." Picker also announced United Artists involvement in the forthcoming Broadway stage version of the hit film "Some Like It Hot," and the fact that original cast disk and tape rights belong to the firm.

Thirteen new collections were showcased from Liberty and from United Artists. Among the highlights were "Uncle Charlie" by The Nitty Gritty Dirt Band, "Love Is A Soft Touch" by Ferrante and Teicher. "We Gotta Start Lovin" from Bobby Goldsboro, and "Music For Midnight Lovers" by The Fifty Guitars of Tommy Garrett. Other key sets came from Bobby Womack, Gordon Lightfoot, Jimmy Roselli and Ismael Quintana on the UA Latino label, plus the third volume of the best-selling series "Thirty Six Motion Picture Themes." In keeping with the label's recently-instituted commitment to a deeper involvement in the progressive, contemporary and underground music scenes, a quartet of sets featured The Damnation of Adam Blessing, Wild Butter, Music Asylum and Jody Grind, the latter brand new from England.

Sunset Records, the company's economy division, spotlighted eight albums led by Flip Wilson's "Flip-

(Cont. on pg. 24)

RCA British Blues Archive Sets Culled From Immediate's Catalog

NEW YORK — RCA Records is launching a British Blues Archives Series. Gary Usher, vice president of rock music, reports volume 1 of the series will be issued in Oct. with subsequent volumes to be issued by the end of the year. The tapes for the series were acquired from Immediate Records, the British recording company no longer in business. Immediate was owned by Andrew Loog Oldham, responsible for producing many of the Rolling Stones hits, as well as many other top sellers, and Tony Calder, also an established record producer.

The series will offer the cream of the British blues musicians, many of whom have become international rock heroes. Such young giants as Eric Clapton, John Mayall, Jeff Beck, Jimmy Page, Nicky Hopkins and Jo-Ann Kelly are featured in the series. An interesting point in Volume 1 was the addition on the three Eric Clapton numbers of Mick Jagger on harmonica; Bill Wyman on bass guitar; Ian Stewart on piano and Chris Winters on drums.

"The British Blues Archives Series," Usher said, "offers the music to which nearly all talented young musicians turn in search of themselves, and will be a must for all collectors of blues and rock. Very few play the blues well, and fortunately those Britishers that do are compiled in the British blues anthology."

London Rushes New Stones LP

NEW YORK—London Records is rush-releasing the new Rolling Stones LP, 'Get Your Ya-Ya's Out," recorded live during the group's series of Madison Square Garden concerts last Nov.

The label says advance indications are that the LP will qualify for an instant gold record award, which would make this the group's 11th consecutive gold record award winner.

It's the first new LP for the group, now on a tour of the Continent, since "Let It Bleed," which was issued just prior to their tour here last fall, nearly 10 months ago.

CEMI, Music Co., Formed In Pitts

PITTSBURGH — Creative Electronic Musical Industries, Inc., an international music and film complex, has been formed in Pittsburgh by Lou Guarino.

Construction will begin next month of a 55,000 square foot building which will house executive offices, two 16 rack recording studios, equipment for radio and television commercials, a computerized record pressing plant, recorded tape duplicating plant, audio and film recording studios and a lithography and album fabricating plant. CEMI will also set up its own record company, a management company to handle local and international talent and publishing firms. All functions will be performed under one roof. There will also be an international record and tape distribution set-up.

Principals of CEMI include Al Silver, secretary and general manager, with 24 years in the industry with Silver Record Pressing, Ember Records and Angel Publishing; Nicolas Flagello, vice president and director, formerly a director of Sermi Films, Rome, and president of Opus Music; and Norman Wieland, vice president and director, formerly with Cadence Records, 20th Century Fox, Westminster and A440 Records. Wieland, who will concentrate his efforts in the marketing field explained that CEMI will be using new packaging concepts.

Heading up the New York operation of CEMI are vice presidents and directors John Mack and Dave Mullaney, with the assistance of Lou Sposa. Mullaney explains that there will be an open door policy as regards new artists and producers.

(Cont. on page 24)

'Never Again' Vow Isle Of Wight Promoters See Int'l News Report

Dionne Warwick

a new single

"Make It Easy On Yourself"

(Bacharach-David) *(SCE 12294)*

A Bacharach-David Production

Supervised by: Stan Green

Arranged by: Larry Wilcox

Recorded LIVE at: Garden State Art Center, N.J.

Audio Engineer: Michael Wright

On Scepter Records

Sked Of 16 New Musicals Is New Seasonal High For BMI

NEW YORK — Sixteen musicals written by BMI (Broadcast Music, Inc.) affiliated writers, a new high for theatrical activity, are on tap for the 1970-71 season.

"The Rothschilds," a new work by the Pulitzer Prize-winning team of Bock and Harnick, with book by Sherman Yellin, is currently on the road with a late Oct. opening scheduled at the Lunt-Fontanne Theater. Hillard Elkins and Lester Osterman are producing and Michael Kidd is directing and providing the choreography. The musical is based on the history of the banking family by Frederic Morton.

Leland Hayward will produce and Bob Livingston will direct "Out of the Egg," a contemporary revue, with sketches and lyrics by Charles Burr and music by Tom Shepard. Rehearsals are scheduled for early October.

A November opening is planned for "Alltogether," with a score by Jack Holmes. The book is by Richard Chandler and David Frank is producing.

Tony Award winners Fred Ebb and John Kander are involved in two of the season's new musicals. "60 Girls 60," a tentative title, is expected to open in March. Arthur Whitelaw will produce and Ron Field will direct. The book by Joe Masteroff is loosely based on the British film "Make Mine Mink." Ruth Gordon and Lotte Lenya will star. The team's second venture is a musical version of William Gibson's "Two for the Seesaw," to be produced by Joseph Kipness and Lawrence Kasha. Joseph Stein, who wrote the book for "Fiddler on the Roof," has written the script. It will directed by Ron Field.

An early fall opening is planned for "Stag Movie," the Robert Steele production about the making of the first musical blue movie. Jack Urbont has written the music to lyrics and book by David Newberg.

Lorraine Hansberry's "Raisin in the Sun," with a new working title of "Measure the Valley," has been adapted by Robert Nemiroff. The music is by Judd Woldin and the lyrics by Bob Brittan. Columbia Records will co-produce the musical with Fred Coe.

A January date is anticipated for the Haila Stoddard production of "The Survival of Saint Joan." The book, music and lyrics are by Gary and Henry Ruffin and James Lineberger.

Jazz-guitarist Charlie Byrd has written the music for "The Conversion of Patrolman O'Connor," which Gretchen Wyler and Irwin Lampert will produce. Lyrics and book for this musical about the world of protests and demonstrations are by Carolyn Richter.

Soon to go into rehearsal is the Bruce W. Stark production of "Up Against the Inner-City," based on the book "The Inner-City Mother Goose" by Eve Merriman. The music is by Helen Miller and the lyrics by Miss Merriman.

Also due before year's end is "Booth Is Back in Town," produced by Norman Rothstein, with lyrics by Gretchen Cryer and music by Arthur Rubinstein. Austin Pendleton, who is starring in Miss Cryer's "The Last Sweet Days of Isaac," has written the book.

Richard Barr is producing "Jesus Christ Almighty," which is written by J Marks and John Kuhner, scheduled for a fall opening.

Music for "The Girl Who Cried Ole" has been written by Lorenzo Fuller, collaborating with book and lyric writer Walbert Morrison. Burton Armus will produce.

Johnny Brandon, whose earlier "Cindy" continues to be widely produced by amateur groups, has written the music and lyrics for "Love, Love, Love," which Robert E. Richardson and Joe Davis plan to bring to the boards.

John Fink and Tony Capodilupo will produce "The Shrinking Bride," with music by William Bolcom, written by Jonathan Levy.

"Smile on Me," a Richard Fields production, with music and lyrics by Tom Sankey and the Bummers, is in the planning stage. The book and direction are by Robert Siegler.

BMI's theater activity includes the 11th New York season of its Musical Theater Workshop. Lehman Engel will once again direct the series. In addition to the New York classes, sessions will be held in Los Angeles, Nashville and Toronto.

For the 11th successive year, BMI will sponsor the Varsity Show Competition, with prizes to be awarded to the best original musical production staged by college-producing groups in the United States and Canada.

BT–Capitol Deal

HOLLYWOOD — Blue Thumb Records, which reported its departure from the GRT Record Group last week, will be exclusively distributed by Capitol Records. Pact also includes Shelter Records, owned by BT artist Leon Russell and Denny Cordell.

Marc Gordon's Carousel Label Formed Via Bell Distribution

NEW YORK — Marc Gordon, president of Marc Gordon Productions and personal manager for The 5th Dimension, has formed a new recording company, Carousel Records, which will be distributed by Bell Records.

Carousel Records will headquarter in Hollywood, where Gordon is currently implementing his company staff with top recording and music publishing personnel.

"Our basic policy will be to find, develop and give opportunity to new top notch talent. We're seeking all around entertainment value encompassing the entire music field spectrum—pop, western, country, rock and soul," Gordon stated.

Carousel's exec staff is composed of Dick Broder, general manager; Scott Barnes, A&R director and producer; Bob Brock, manager of sales and promo and Leon Ware, staff record producer.

Carousel already has signed an initial group of artists on an exclusive basis, including "The Outsiders," formerly with Capitol Records, produced by Ron Kramer. The group has already released a single "Changes," from their forthcoming album. Also on the label are Al Wilson, transferred from Bell Records; Wells Fargo, a country-rock group discovered by Gordon in Aspen, Colorado, who are completing an album produced by Marc Damerst and Bobby Lee Fears, originally from Atlanta, Georgia, who just recorded his first single for Carousel, "Let's Get Together."

Gordon indicated that he will expand Carousel's two music publishing companies Caesar's Music Library, an ASCAP affiliate, and Tunesmith Music, a BMI affiliate.

In addition to heading the new Carousel Records organization, Gordon will continue as personal manager of The 5th Dimension and Thelma Houston.

Gordon, Uttal

London Maps Fall Campaign To Put Over Three New Acts

NEW YORK — London Records, is going all out this fall to put a host of new attractions into the U. S. chart derby.

Walt Maguire, national pop a&r manager, who recently lined up a series of new acts during trips to both the West Coast of the U. S. and England, said that special attention will be focused on Trapeze, a new group on the Moody Blues-owned Threshold label; Arrival, and the Jacques Loussier Trio, a group which features a jazz-classical fusion.

Trapeze, now a trio as opposed to the earlier quintet line-up which appeared on its first album, is produced by John Lodge of the Moody Blues, and is the first act to be promoted on the label following the Moody Blues' own initial Threshold LP, "To Our Children's Children's Children," recently certified for a gold record award. Threshold will also soon launch a new girl singer, Sally Pickard.

The Loussier group, who appear on the phase four stereo line, will have a new two-and-a-half minute single version of Bach's "Brandenburg Concerto," out shortly and will embark on an extensive American college tour next month.

Another new group soon to be released on the London label is T-2, who'll have an early autumn LP, "It'll All Work Out in Boomland." On the Deram label, composer-arranger-conductor, Mike Westbrook, will return with a new LP, "Love Songs," played by the Concert Band, following his earlier album of anti-war marching songs. Also on Deram will be a new LP, "Child Song," by Henry Lowther, ex of the John Mayall group, who plays trumpet, flugelhorn, violin and percussion; and a new album by Mike Gibbs, featuring Jack Bruce.

On the London-distributed Sire and Chapter One labels, new acts are also in the offing. On the former is an LP, "Bluegrass," by the New Deal String Band; while the latter, owned by British maestro Les Reed, has an LP, "Pop Makes Progress," by saxophonist, Tony Coe, who debuts on the label, with an orchestral assist by Robert Farnon.

Other new material is expected from such acts as The Barclay James Harvest, Wallrun, Granny's Intentions and The Bank of England, with label affiliations for all to be announced shortly.

MCA Distributes Chess In Cleveland Markets

CHICAGO — Arnie Orleans, director of marketing for Chess Records, has announced that the Chess family of labels will, effective immediately, be distributed by the MCA Records Distribution Corporation in Cleveland.

Williams Heads Keel's New Sales Div.; Co. Expands

NEW YORK — Ralph C. Williams, formerly manager of RCA Records custom operations, has been named president of Keel Sales Corp., the new sales subsidiary of Keel Manufacturing Corporation, leading independent record manufacturer. The establishment of the sales corporation is a step by the Keel organization to expand its operations in the custom field. A complete tape duplicating and record manufacturing service is offered to the music industry.

The Keel facilities, located on Long Island, are fully automated and offer a continuous flow production operation 24 hours a day, 7 days a week. In addition to its new manufacturing facilities, Keel is now completing a modern warehouse and computer facility in the plant complex. Complete printing services and nearby album manufacturing facilities augment these plant services. A complete manufacturing and shipping service is also offered to the Canadian market from the company's facilities near Toronto, Canada.

Keel has also affiliated with other independent plants to provide a complete coast-to-coast service for the record industry. A sales and customer service headquarters will be established in the mid-town New York area shortly.

Williams, who has been a leader in establishing manufacturing services for independents, is also named vice president for sales in the Keel Manufacturing Corp.

Letter To The Editor

On behalf of Buddah Records, I would like to salute your comments on The Spoken Word Commitment (Editorial of September 12, 1970.) About one and a half years ago, we made an important commitment in this field by releasing a series of Spoken Word records entitled The Black America Series. Each of the five albums in the series contributed a unique documentation of an aspect of Black history, making the series among the most important albums released on Black history. The series included albums on Dr. Martin Luther King, James Baldwin, Langston Hughes, W.E.B. DuBois, Hannibal, The Buffalo Soldiers, The Queen Of Sheba and Alexander Dumas (Pere.) Contained in these albums are chronicles of the events, some little known to both black and white men, that inspired many of the black world leaders of today. How many people know that it was the black soldiers who pursued the apache chief Geronimo in a search operation that lasted sixteen months and ended with Geronimo's capture and surrender at Camp Bowie? Did you ever hear of the name Deadwood Dick? I've heard his name and always thought him to be white. Deadwood Dick was a black folk hero who originally signed on as a cowhand in Dodge City. After a time in New Mexico, his territory became the Dakotas where, besides becoming a champion roper, he faced such formidable foes in the war of the range as Sitting Bull and Chief Rain-in-the-Face. Black history should be important not only to the black man, but to the white man as well.

Because of your editorial, we will be re-servicing these five albums along with our other Spoken Word albums, which include an album on "Dwight David Eisenhower" and an album documenting the "Confrontation At Harvard", an in-depth study of what really happened at one of the first major outbreaks on a college campus.

Our re-servicing will unfortunately mean very little unless the racks and trades give room and space to these important documentaries that will live forever on record.

Neil Bogart,
President
Buddah Records

Jesse Winchester Album Interest Prompts $150,000 Ampex Campaign

NEW YORK—Ampex Records has begun its biggest campaign to date in a two-month drive centered on the Jesse Winchester LP. Originally released last April, the album, according to president Larry Harris, has become the focal point of a September-October campaign because "national reviewer and radio reactions have borne out our own initial feelings."

Reorders from the Los Angeles distributor and the exceptional reviews in the L.A. Times and Free Press prompted the label's first step to be taken in that city. Three consecutive billboards on the Sunset Strip have been leased for two-months and designed "Burma Shave" fashion with the name and face of Jesse Winchester giving unity to the posters. Below his name, however, each features a different layout: one shows an excerpt from the Rolling Stone review of his LP, another names producer Robbie Robertson, and a third identifies the album as a Bearsville production on Ampex Records.

Added support in L.A. will be afforded by purchase of $10,000 in radio spots and use of a specially printed brochure for use in record outlets. The leaflet is a 12-page collection of comments on Winchester with artwork from Rolling Stone, Zygote, Crawdaddy, the Chicago Sun-Times, Harper's Bazaar, the L.A. Times, Chicago Tribune, Philadelphia Inquirer, L.A. Free Press and other sources.

Harris told CB last week that the company had shipped its first series of booklets into L.A. and has already been asked for additional copies. "One of the dealers told us that it was the first time a counter display of this sort has been completely used up and that he definitely wanted more material."

On the use of billboards for the LP, Harris noted that Los Angeles is probably the only city where he felt that use of such advertising space justified the cost. "In that city, along the Strip, there is one of the greatest concentrations of traffic by record buyers. Tied into the fact that this was also the area most responsive to the Winchester album, rental of the three signboards seemed natural as well as justified."

College Plans

Branching from the concentrated Los Angeles push, Winchester's LP will also be spotlighted nationally in Ampex' $150,000 campaign. With about a third the total commitment going into the L.A., Ampex will be using the remainder to add thrust in some half-dozen other cities where the album has begun to develop sales interest. The college market is also being hit extensively with press and radio advertising set to begin in October and continue through the first two weeks of November.

"We don't intend to simply advertise the album on campuses," Harris stated, "but we are going to add personal emphasis by having representatives of the Ampex label and Bearsville Productions visit with the college media to gain personal attention from writers and programmers in many of the schools."

Winchester himself is currently working in a new group which will be performing with him shortly and is expected to be ready when he returns to the studio to record his second album.

Schwartz Bros. Sales, Profits Over 6 Months

WASHINGTON, D. C. — Sales increased and net profit remained about the same for Schwartz Bros., the wholesale-retail record & tape operation, for the six month period ended June 30, reports Jim Schwartz, president.

Net sales amounted to $6,870,389, compared to $5,117,600 a year before. Income before taxes were down to $200,328 compared to $207,629. Net income came to $94,678, while in a similar period last year the figure was $94,571. Earnings per share were 12¢, compared to 17¢, based on 760,000 common shares outstanding. Shares totaled 546,666 in last year's period.

Per Share Earnings At Golden Crest Show 47% Increase

HUNTINGTON STATION, N. Y. — Golden Crest Records, Inc. reports a 47% increase in per share earnings for fiscal 1970 ended April 3, 1970.

Clark F. Galehouse, president, said per share earnings rose to $0.25 from $0.17 in fiscal 1969. "The 1970 figures include sales and earnings of acquired companies from the date of acquisition," he adds.

Sales for fiscal 1970 were $2,572,777, up from $1,677,145 the year before.

Profits before taxes climbed to $389,601 from $194,164 in 1969, and profits after taxes were $200,926 as compared to $117,090 for the 1969 fiscal year.

Galehouse attributes his company's increases to "internal growth and its acquisition program."

Based in Huntington Station, Golden Crest Records is the largest indie record presser on the east coast. The company also produces educational records and distributes recordings.

Burkhimer Para's East A&R Director

NEW YORK — Don Burkhimer has been named exec director of A&R in the east coast for the Paramount Records division of the Famous Music Corporation. Jack Wiedenman, exec vice president, said the appointment of Burkhimer completes Paramount's team with creative responsibility for product development. Burkhimer joins West Coast A&R exec director Ed Matthews and Nashville chief Joe Allison in rounding out the team of A&R directors for the Paramount and Dot labels.

Burkhimer comes to Paramount from the position of manager of pop A&R for RCA in New York. While in that position, he was responsible for signing such acts as the Guess Who, Brian Auger and the Trinity, Fat, Osmosis and Randy Bachman. Burkhimer was also a key figure in the development of RCA's new hard rock department. In addition to the Guess Who, Burkhimer pioneered the development of Canadian talent for the label. In this area he signed Sharon Caine, Bonnie Dobson, Cat and Copper Penny, among other acts.

Prior to becoming RCA's A&R manager, Burkhimer held the position of RCA's manager of pop album planning and merchandising.

In announcing the appointment, Wiedenman made a point of the value of having a key A&R exec who is also grounded in the sales and promo aspects of the product that he will be developing. "We feel that the effectiveness of our personnel is enhanced by their familiarity with associated areas of the business and in Don Burkhimer we have exactly such a man."

Burkhimer will headquarter in Famous Music's home offices at 1 Gulf Western Plaza in New York.

Schroeder Firms Tie w/ Nelson, Antoon

NEW YORK — January Music and Arch Music, subsidies of A. Schroeder Music, have signed to represent Rick Nelson's Matragun Music, and John Antoon's Tons of Fun Music Publishing Co., respectively.

Matragun, which will publish and promote all of Rick Nelson's compositions, is the subject of an extensive exploitation and promotional campaign by the Schroeder organization throughout the world.

Tons of Fun Music exclusively publishes the songs of Thomas and Richard Frost, Liberty recording artists, whose recent chart click was "She's Got Love."

RETURN TO WONDERLAND—Bert Kaempfert was in New York recently to renew his long-term exclusive contract with Decca Records. Kaempfert has been an exclusive Decca artist (in the U.S. and Canada) for the past twelve years. According to Jack Loetz, executive vice president of MCA Records, Kaempfert has sold in excess of 15 million records in the past five years. As an artist, Kaempfert is the holder of three gold albums. Shown with Kaempfert here are Jack Loetz (left) and Milt Gabler, Decca vice president and producer of all Kaempfert product.

Berle Adams Exits MCA Post In Jan.

UNIVERSAL CITY — Berle Adams, exec vp of MCA in charge of all corporate divisions, has resigned from the company, effective at the end of Jan. He did not announce his future plans.

Adams, formerly head of Mercury Records, joined MCA in 1950, creating a new department to produce the personal appearance acts of motion picture and radio stars under company contract. After successfully launching the new department Adams was moved to the newly formed television department in 1952, becoming a vice president of MCA-TV.

He guided the company in the development of live TV packaging and daytime programming, later adding national sales to his portfolio. In 1959 he set up MCA-TV's international operations, supervising and developing the international divisions.

Adams is credited with the development of key MCA manpower and with establishing MCA's worldwide TV distribution, music publishing and phonograph record companies.

Adams developed the MCA International Sales organization and established MCA's worldwide TV Distribution Offices. He developed MCA's worldwide record organization, reorganized Decca Records, created UNI Records, and MCA Records of England and Australia, acquired Kapp Records and Miller Records International Germany. Adams created MCA Music Publishing Division, acquired Leeds Music, and established MCA's worldwide Publishing Companies.

When MCA Inc. absorbed Universal Pictures Company in 1966, Lew R. Wasserman, president and chief executive officer, delegated to Adams the responsibility for integrating Universal Studios, with its global production and distribution activities, into the MCA operation.

Adams was elected a vice president of the parent MCA Inc. in Jan. 1965. On March 12, 1968, he was named to his present post as exec vice president, and member of the MCA Inc. board of directors.

Blackwell Back To Epic

NEW YORK—Otis Blackwell has returned to the music scene, after several years. The man who wrote some of the biggest hits of the 1950's including Elvis Presley's "Don't Be Cruel" and "All Shook Up," Jerry Lee Lewis' "Great Balls of Fire" and "Breathless," and Peggy Lee's "Fever" (which he co-authored under a different name) now has penned another song and recorded it himself.

His Epic single is "It's All Over Me" b/w "Just Keep it Up."

Mass Joins TRO; 'Ladies' 1st Push

NEW YORK—Jack Mass has joined The Richmond Organization as head of a new West Coast division, according to Howie Richmond, president of TRO.

Mass, formerly west coast general professional manager for Warner Brothers-Seven Arts, is initiating an immediate exploitation of the new TRO music score for Herman Levin's musical, "Lovely Ladies, Kind Gentlemen." The musical adaptation of "The Teahouse Of The August Moon," with songs by Stan Freeman and Frank Underwood, and book by John Patrick, opened Sept. 8 at Los Angeles Civic Center after a sell-out engagement in Philadelphia. "Lovely Ladies" will follow Los Angeles appearances with a Nov. 3 opening at Curran Theatre, San Francisco and a Broadway opening on Dec. 28 at the Majestic Theatre.

A triple exploitation program of TV, recording and personal appearance activities involving this new show music will be the spearhead of the Mass effort for TRO. The tour on the West Coast and the timing for "Lovely Ladies" Broadway opening is in the pattern of the TRO campaign for Lionel Bart's "Oliver!" which included exploitation activity during 13 weeks of performances in Los Angeles and San Francisco, leading up to a post-Christmas Broadway opening and a long list of awards, including the 1969 Academy Award for the film.

Jack Mass will generally focus his activities for TRO in the area of "New Use of New Music," which is in line with current TRO commitments to dedicate major international efforts to new productions and new points of departure for new material in New York, London, Sydney, Vancouver, Paris and now Los Angeles.

CI Realigns Its Financial Dept.

HOLLYWOOD—Walter P. Rozett, vice president of finance at Capitol Industries, Inc., reports the restructuring of the Capitol Industries and Capitol Records, Inc., finance departments. The reorganization will encompass the following internal personnel changes:

Robert B. Jackson, formerly treasurer of Capitol Industries, has been named assistant to the vice president of Finance.

Charles P. Fitzgerald, formerly controller at CI, has been elected treasurer. Fitzgerald will be responsible for banking and insurance, internal audit, tax and payroll, and for the maintenance of effective financial community liaison.

Edward C. Khoury, vice president and controller of CI has, in addition, been elected controller.

Smash Follow-Up to "Ride Captain Ride"

"GAS LAMPS AND CLAY"

Blues Image

Produced by Richard Podolor for ITASCA Record Productions, Inc.

Associated Talent Mgmt., Inc.
9000 Sunset Blvd., Los Angeles, Calif.
(213) 278-8216

ATCO #6777

Bookings: IFA

ELTON'S HERE: Uni's Elton John, U. S. debut at the Troubadour brought out big names during his engagement, headed by Neil Diamond, Leon Russell, Gordon Lightfoot, David Crosby, Odetta, Graham Nash, Quincy Jones, Phil Everly, Phil Ochs and dozens more.

To make him feel at home, Uni provided Elton John, his lyricist Bernie Taupin and their entire British entourage with a huge authentic London double-decker bus.

During his week's S. R. O. engagement, the British contingent was also feted with a luncheon at Universal Studios, co-hosted by MCA Records president Mike Maitland (left) and ...'s vice president & general manager Russ Regan (right).

'Steel River' U.S. Release

NEW YORK — Stereo Dimension Records has announced the signing of a Canada group, Steel River, and the release of their first single, "Ten Pound Note." The album, "Weighin' Heavy," which is already a big chart item in Canada, will be released shortly on the company's Evolution Label.

Stereo Dimension feels that the single and album will both make the top ten charts in America, and, in anticipation of this, are launching a tremendous publicity campaign in the states.

Mogull Publisher Of NFL TV Music

PHILADELPHIA — Ivan Mogull Music Corp. (ASCAP) has been appointed world-wide exclusive publishers for music which is played and performed in National Football League Films, Inc. TV series.

Current ASCAP members Mark Jordan's and Kenny Asher's music is featured in these films.

Negotiations were made by National Football League Films, Inc's. Phil Spieller, music director, and business manager John Mullen with Mogull.

Merc Adds Taylor To Its R&B Roster

NEW YORK — Charles Fach, Mercury Records, vice president, has signed Gloria Taylor, a singer who finished high in the top female vocalist category in **Cash Box's** 1970 R&B Survey.

Only Aretha Franklin, Nina Simone, and Dianna Ross finished ahead of Miss Taylor in the voting.

Miss Taylor—whose 1969 Silver Fox hit, "You Gotta Pay the Price," appeared on the R&B and pop charts and made her a finalist for a NARAS Grammy Award in the Best R&B Female Performance field—has finished cutting her first Mercury release, "Yesterday Will Never Come Again," a song penned and produced by Walter Whizenhunt, and arranged by herself. She's currently doing an LP.

Mercury's R&B roster, already includes Jerry Butler, Gene Chandler, and many other acts.

Reno's Talent Hunt

HOLLYWOOD — Bob Reno, director of popular A&R at Vanguard Records, will be at the company's west coast office this week to audition new talent. Staying at the Continental Hyatt House, Reno can also be reached at 213-656-4101.

JAMMED UP AT THE GATE — Two new Epic groups Jam Factory and Attila were presented to the press and dj's recently at the Village Gate. Shown are (front. l. to r.) Paul Smith, manager Col. Record Dist, in N. Y., Earl Ford, Jam Factory. Larry Cohen, director of a&r for Epic, Mike Kagan, manager of nat'l promo; (rear l. to r.) Ron Alexenburg, veep Epic/Col Custom labels, George Levy, Sam Goody controller, Mark Hoffman, JF, Gene McCormick, JM, Don Ellis, director of merchandising for Epic, Steve Marcone, JF, Andy Piretti, ass't director sales & dist., Stan Snyder, veep sales & dist.

CashBox Radio Active

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations, reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks.

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE — ARTIST — LABEL	TOTAD % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
58%	I'll Be There—Jackson 5—Motown	96%
54%	Fire & Rain—James Taylor—Reprise	95%
45%	Deeper & Deeper—Freda Payne—Invictus	80%
44%	We've Only Just Begun—Carpenters—A&M	94%
38%	Our House—Crosby, Stills, Nash & Young—Atlantic	38%
37%	Do What You Wanna Do—5 Flights Up—TA	37%
37%	I Stand Accused—Isaac Hayes—Enterprise	74%
34%	Our World—Blue Mink—Phillips	55%
31%	Stand By Your Man—Candi Staton—Fame	53%
29%	Somebody's Been Sleeping—100 Proof—Hot Wax	69%
28%	(Baby) Turn On To Me—Impressions—Curtom	52%
26%	God Love And Rock & Roll—Teegarden & Van Winkle—Westbound	96%
25%	Just Let It Come—Alive & Kicking—Roulette	47%
24%	Long, Long Time—Linda Ronstadt—Capitol	92%
23%	Come On, Say It—Grassroots—Dunhill	49%
16%	If I Didn't Care—Moments—Stang	44%
15%	I Do Take You—Three Degrees—Roulette	35%
14%	Holy Man—Diane Kolby—Hi	14%
14%	Lovin' You Baby—White Plains—Deram	14%
13%	Montego Bay—Bobby Bloom—MGM/L&R	41%
12%	See Me, Feel Me—Who—Decca	12%
12%	Carol—Rolling Stones—London	12%
10%	We Can Make Music—Tommy Roe—ABC	96%
10%	As Years Go by—Mashmakahn—Epic	95%
10%	Mongoose—Elephant's Memory—Metromedia	83%
10%	Gas Lamps & Clay—Blues Image—Atco	40%
10%	All You'll Ever Get From Me—Sweet—Paramount	24%
10%	If You Were Mine—Ray Charles—ABC-Tangerine	10%
10%	Funk #49—James Gang—Dunhill	10%

SUBSCRIBE NOW

Regular $30.00

Air Mail $50.00

(God Save the Soul of)
"A BOY BOUND FOR GLORY"

STEREO
MMS 190

Sung by Children of Plenty

God Save The Soul Of A Boy Bound For Glory
Had A Lot Of Life To Live
Had A Lot Of Love To Give
God Save The Soul Of A Boy Bound For Glory
So Very Very Far From Home

God Save The Soul Of My Friend Who Is Leavin'
Never Really Found His Way
Now He's Gone A Different Way
God Save The Soul Of My Friend Who Is Leavin'
He's So Very Very Far From Home

Save All My Brothers
Save All My Sisters
Save All The People I Love

God Save The Soul Of A Boy Bound For Glory
He's So Very Very Far From Home

Published by © 1970, Musical Sciences, Inc., ASCAP

Metromedia Records is proud to announce
that this record has been chosen by the Advertising Council
to be the official song of the
public service advertising campaign on drug abuse.
(sung by Children of Plenty on Metromedia Records MMS 190)

METROMEDIA
RECORDS

FREE POSTERS:
TO WHO IT MAY CONCERN

Dealers: A free full-color poster with every Who Album ordered. Decca will also supply additional posters for every Who Album in stock.

Stations: A new gold-labeled, gold-sleeved Who single "See Me, Feel Me" b/w The Overture From "Tommy." 732729

Press: A publicity-promotion kit.

Merchandising: Mobiles, counter cards, mounted and kleenstick lithos.

Support: A national time buy on "Tommy" and "Live at Leeds," and ad mats for local tie-ins.

Sales Aid: Salesmen's special litho binder (and, oh yes, order pads).

Charts: Two current top 10 albums that have accounted for over $12,000,000.00 at retail!

DL79175

DXSW205

DL5064

DL4950

DL4892

DL4664

SEPTEMBER 1970: A MATTER OF WHO

Decca Records, a division of MCA Inc.

Decca

Tuning In On . . .

WMAZ—Macon, Ga. The Difference Is News

At a time when many stations in large metropolitan areas are turning to all-news formats in an effort to boost ratings, the question arises: what can a station do in a market which is not large enough population-wise to support a station entirely devoted to news. WMAZ in Macon, Georgia seems to have found a solution. This contemporary MOR styled station has placed a strong emphasis on newscasts and specials, with the result that it has attracted listeners from other less news-oriented stations.

Director of Administration for WMAZ Dick Johnson pointed out for example that much of the city's sizeable black population turns to WMAZ for their news, though they might listen to an R&B station for their musical entertainment. WMAZ, in addition to sporting approximately ten minutes per hour of CBS national news, has extensive local coverage, thanks largely to a news staff which numbers eight and includes a fleet of fully equipped mobile units.

WMAZ—Macon, Georgia. 50,000 kw. Albert Sanders, general mgr.; Dick Johnson, dir. of administration; Bill Powell, dir. of operations; Bob Savage, sports dir.

Format: Modified MOR. Playlist: 40 singles, 10 LP tracks. On-Air-Personalities: Bill Powell, 6-10 a.m.; Steve Malone, 10 a.m. to 2:30 p.m.; Danny Ratliff, 2:30 to 6:30; Paul Belibeau, 6:30 to midnight.

If it is the news which has made the difference in helping WMAZ get to the top in the Macon market, the station's music programming has certainly not been a deterrent. Director of operations Bill Powell works off a basic playlist of fifty records, approximately ten of these album cuts. Items on the current list range from the Creedance Clearwater Revival rocker "Looking Out My Back Door" to "Gone Is Love" by Paul Mauriat to Hank Williams, Jr.'s "All For The Love Of Sunshine." Certainly a diversified line-up.

WMAZ aims for an audience in the high twenties and thirties age bracket. With news type programming comprising 25 of each hour on the air, it is felt that the station's basic appeal is to a white collar, relatively sophisticated listener. In addition, Warner Robins Air Force Base, located in the Macon area, employs personnel from all over the country and with many diversified interests, and this too has been a factor in determining the WMAZ policy.

The station does not place heavy emphasis on promotions though they do maintain a continually running telephone called Phone-Fun. This one awards prizes to the first listener with a certain telephone digit, who calls in. Another phone-in takes place on the morning man Bill Powell's show, with listeners encouraged to rib this disk jockey as well as request him to play certain records.

"The Other Side Of The Coin," a weekly program on WMAZ is an example of the kind of news programming they specialize in. It offers black community leaders the opportuning to speak their mind on topics they themselves choose, as well as to confront public officials and others with specific questions, once again on a subject of their own choosing.

Sports-wise, the station broadcasts Atlanta Braves games and numerous college and high school contests.

The present format of the station is something which has been evolving over the years. According to Johnson: "We had been an old-line prestige station since the nineteen-twenties. Contemporary radio simply caught up with us. So we looked at the situation and decided to modernize our music approaches." Once that was done, WMAZ sharpened their already fine news department with the result that "we're the station that's depended on for news and information."

HANDS UP — Paramount, promoting the soundtrack LP of the film "Borsalino," armed its Mid-Atlantic marketing manager Steve Jack and his assistant Lynne Janney and sent them in an armored limo to capture WNBC-New York's marketing director Caroline Cott. Here the "criminals" and their captive pose with a copy of the album.

Transcom Acquires Cine-Vox; Gardella Named New President

NEW YORK — Transcommunications Corp. has just acquired the Cine-Vox Programming, Inc. company of New York. C-V is a major producer and distributor of radio programming. Donald Ross, president and chairman of the Transcom board, has also announced the appointment of Raymond Gardella as president of C-V. Gardella had been director of sales for the firm. Earlier, he worked as account executive with Robert E. Eastman & Co.

Cine-Vox' most recent project was a thirty-hour country music special "My Country, My Music" which has been set for its first air date Oct. 1. C-V is also currently producing and distributing the Ralph Emery and Jerry Marshall shows and has concluded an exclusive 5-yr. distribution arrangement with Dick Orkin and the Chicago Radio Syndicate.

Thayer Makes Hero's Return To Cleveland

CLEVELAND — Jack Thayer's return to Cleveland as general manager of WGAR proved more than welcome. Back after a 5-year hiatus, Thayer was personally greeted by the city's mayor Carl Stokes.

Staying one step ahead, Thayer reciprocated by giving Stokes the first Jack G. Thayer Award noting that: "It's great to be in Cleveland."

STATION BREAKS:

James Bocock named v.p. and general mgr. of WAAB-Worcester, Mass., replacing **Gordon Hastings.** Also at WAAB, **Linda McDonald** has been appointed station mgr. and **John Scott** takes over post of program dir . . . New appointments at WWVA-Wheeling: **Larry Davidson** as general sales mgr. and **Bob Finnegan** as operations mgr.

Don Anti has been named music dir. of KLAC-Los Angeles. He comes to the station from the m.d. slot at KFI-Los Angeles . . . **Scotty Brink** into the mid-day airslot at WLS-Chicago, was formerly with **WCFL** in that city . . . Veteran sportcaster **Joe Croghan** has assumed sports dir. duties at WIOD-Miami.

Bill Carver appointed film director at **WLWD**-Dayton, replacing **Bob Frederick.** Carver's post as film librarian now being filled by **Mike Brown,** former admin services asst . . . **Herb Dudnick** becomes first exec producer for local news with WRC-Washington. He fills the new position after stint with **WRC-TV's** nightly news and a field producer's job on the Huntley-Brinkley Report.

Ben Halpern has been appointed eastern mgr. of the press dept. of Universal Television, following six years with Filmways, Inc. where he was publicity and ad director . . . **Harry Folts** to general sales mgr. post at **WRET-TV,** Charlotte . . . **Richard Jannsen** named general sales mgr. of WGAR-Cleveland.

Add Cile **Sauvigne to staff of** WGBS-Miami as assistant to the promo dir. and women's dir. . . Named acting general mgr. of **WPGH**-Pittsburgh is **Robert Rohde,** replacing **Richard Rawls** who has retired to private life . . . **Lois Craddock** moves from **WKYC-TV,** Cleveland to **WLWT**-Cincinnati as on-air news reporter with the weekly and weekend programs.

Allan Newman named v.p. in charge of radio programming for Golden West Broadcasters. He will be assisting in the station management and development and coordination for all GW stations . . . **Clark Race** becomes the new all-night jock with **KMPC**-Pittsburgh . . . **Bob Grant** to join WMCA-New York Sept 21 as part of shift into Dial-Log Radio 57. He'll be fielding listener calls and doing telephone and in-studio interviews.

Gary Gears hosts afternoon drive time show with **WCFL**-Chicago. He arrives from **KQV**-Pittsburgh where he handled an early morning to noon program . . . **Ted Maynard** joins **WRKO**-Boston doing news reports daily from 5 a.m. to 1 p.m. He comes to the hub from Washington, DC. where he was affiliated with Metromedia news network as caster-correspondent.

Stan Papps appointed **KNBR**-San Francisco account executive . . . **William Meredith** to **WLWT-TV,** Cincinnati as press infor writer . . . **Gail Thomas** appointed director of station relations for Cine-Vox Programming, Inc. She'll be working on coordination of the customization program instituted to give subscribing stations a complete package with musical programming and a major radio personality.

Somers Steelman has been named v.p. for admin of U. S. Communications . . . Women's Invasion On The Air Day saw distaff side of **WIOD**-Miami taking over all station duties on day called for strike by Women's Liberation Movement . . . **WWDC**-Washington has begun carrying ABC Entertainment News . . . **Doug Adair** to the news staff of **WKYC-TV,** Cleveland.

Susquehanna Broadcasting has finalized purchase of **WNYN**-Canton, Ohio, subject to FCC approval . . . Mike Douglas Show premiered on **WRC-TV,** Washington, D.C. . . . **Jerry Grishman** to morning slot at **KXOA**-Sacramento . . . **George Osterkamp** appointed producer of "Newsroom" on **KQED**-San Francisco . . . New all-night man on **WIOD**-Miami is **Tom Adams,** formerly program dir. at **WPDQ**-Jacksonville.

TURNING ON — Steppenwolf's John Kay (left) is among the guests on the Sept. 26 stanza of "Turn On," new tv show on Washington D. C.'s WDCA-TV. Program, which is hosted by Barry Richards (right), features top rock stars as well as "camp" movies.

'UPBEAT' COWSILLS—Don Webster, host of the contemporary music show, "Upbeat," introduces MGM recording artists, the Cowsills during a recent episode of the program. "Upbeat," which is produced in Cleveland by Herman Spero, is now viewed in more than 85 markets across the country.

And the people said bring us together.

And they said give us
Whitfield and Strong,
they who wrote "*Ball of Confusion*" and they who wrote "*War.*"

Then the people said give
us the temptin' Temptations,
with the voices of silver
and the records of gold.

And to Whitfield and Strong,
and to the Temptations, the
people said, "*Unite the World.*"

So they got their heads together.
And so it was written. And so it
was sung.

And it was called as the people
had said "*Unite the World.*"

Then they said let us unite.
And let us make it another Temptations
million seller.
And so it will be.

"UNGENA ZA ULIMWENGU"
(UNITE THE WORLD)

Sick Minds, Sad Sights, Never Ending Sleepless Nights,
Have Been Excepted as an Everyday Thing
Wire Tapping, Kidnapping, Will the Russians Push the Button
I Tell You People, Our Thoughts and Values Have got to Change
They Say Love is the Strongest Force, on This Earth
But to me, Peace Among People Surpasses Love, in Worth
People, Jobs Don't Come no Bigger Than the One We Got to do
If We Don't Give Peace a Chance, What do You Think is Gonna
Happen to Me and You, Think About it
That's Why I'm Reaching Out My Hand to be Your Friend
This Unrest Between Races Has Got to Come to an End
Don't Let the Color of My Skin Confuse You,
I Swear on a Stack of Bibles I Won't Misuse You
So Put Your Hand in Mine
We're Gonna Form a Human Chain Mightier Than a Hurricane
And Walk This Land, Hand in Hand, Day and Night, Black and White
Walk This Land, Day and Night, Hand in Hand, Black and White
Unite the World

Ding Dong Ding Let the Freedom Bell Ring
The Good Lord Made You and Me What He Wanted Us to be
Free All Those People
You Got Chained Up in Your Mind
There is Truth in What I'm Saying
We Gotta Stop the Games We're Playing
Two Wrongs Ain't Never Made a Right
Hung Up, Tripped Out, Whatever You May Be
Now is the Time to Set Yourself Free
Put Your Hand in Mine, Come On and Let's Walk
We're Gonna Walk This Land, Day and Night, Hand in Hand, Black and White
Walk This Land, Day and Night, Hand in Hand, Black and White

GORDY
G7102

Picks of the Week

BLOOD, SWEAT & TEARS (Columbia 45235)
Lucretia Mac Evil (3:05) (Blackwood/Bay, BMI—Thomas)
The "Spinning Wheel" rhythm and melody are turned slightly for this new twist: "Lucretia Mac Evil." The burnished brass and Clayton-Thomas vocal make this another practically gold single already via top forty preview play out of the #3 album. Flip: "Lucretia's Reprise" (2:19) (Blackwood/Minnesingers, BMI—B, S&T)

THE WHO (Decca 732729)
See Me, Feel Me (3:22) (Track, BMI—Townshend)
With "Tommy" a hit album all over again, the Who return to that source for their latest single. Back from "Summertime Blues," and heading for another taste of top forty action, the Who's new side is a fusion of themes from the rock opera's finale. Flip: "Overture From Tommy" (4:00) (Same credits) The original.

BREAD (Elektra 45701)
It Don't Matter to Me (2:46) (Screen Gems/Columbia, BMI)
Going about things in a strange way, Bread follows up its first single hit with a track from its first LP. The strange point being that the LP grew into a best seller as a result of "Make It With You"—from the group's second album. Stylish ballad has the group's charming style though to enchant top forty audiences. No flip info.

ENGELBERT HUMPERDINCK (Parrot 40054)
Sweetheart (2:59) (Sasserole, BMI—M&B Gibb)
From Engelbert Humperdinck's treatment, it's hard to recognize this as material from the Bee Gee team. Attractive ballad rendition of "Sweetheart" gives E.H. a bright entry for MOR programmers and one that should entice plenty of teen reception as well. Flip: "Born to Be Wanted" (3:30) (Duchess, BMI—Dorsey)

TYRONE DAVIS (Dakar 621)
Let Me Back In (2:40) (Julio-Brian, BMI—Dollison)
Although he changed his mind some time ago, Tyrone Davis is still trying to get back home. If this new side doesn't change the lady's mind, nothing else will. Super ballad with the Davis patented material and vocal splendor to stir R&B and top 40 activity. Flip: "Love Bones" (2:40) (East/Memphis, BMI—Isbell, Alvertis, Davis)

WILSON PICKETT (Atlantic 2765)
Engine Number 9 (2:46) (Assorted, BMI—Gamble, Huff)
Bristling, bruising side with a slower rhythmic approach than has been Wilson Pickett's wont, this follow up to "She Said Yes" adds a freshness to the artist's spice. Amplified by a sparkling instrumental support. Pickett scores again. Flip: "International Playboy" (2:26) (Assorted, BMI—Dozier, Sigler, Broomer, Phillpis)

THE FIVE STAIRSTEPS (Buddah 188)
America/Standing (2:37) (Trousdale/Ducksten/Kama Sutra, BMI—Edmonton, Kay, St. Nicholas, Byrom, Vincent)
New Five Stairsteps side features rallying material against an unnamed "dirty monster" that leaves the side open for adoption by civil, civic, left and right factions. The "Ooh Child" formula is this time added to on the rhythm end for top forty exposure. Flip: "Because I Love You" (3:59) (Burke Family/Kama Sutra, BMI—Burke, Jr.)

THE MAIN INGREDIENT (RCA 0382)
I'm Better Off Without You (3:07) (Clarama, BMI—Silvester, Simmons, McPherson)
Headed for their second showing on the top forty and R&B charts, the Main Ingredient soars gently into focus once more with a highly attractive ballad enhanced by the team's immaculate vocal performance. Flip: "Need Her Love" (2:11) (L.T.D., BMI—Same writers)

THE IDES OF MARCH (Warner Bros. 7426)
Melody (2:42) (Bold Medusa, ASCAP—Peterik)
Knocking the brass track down a peg, the Ides of March lean a bit more in the direction of folk-blues on this bright new outing. Team's lead vocalist and a stunning bit of material should reopen the top forty door to the "Vehicle" combo. Flip: no info.

JIMMY CLIFF (A&M 1201)
Wild World (3:35) (Irving, BMI—Stevens)
That "Wonderful World, Beautiful People" guy has another giant on his hands in this new offering. Much softer, the latest is a ballad with British top ten credentials and a sound that should add American acclaim on R&B and top forty ends. Flip: "Be Aware" (3:10) (Irving, BMI—Cliff)

THE ASSEMBLED MULTITUDE (Atlantic 2764)
Woodstock (2:15) (Siquomb, BMI—Mitchell)
Rather like an Aaron Copeland treatment of some western movie theme, the C,S,N&Y hit "Woodstock" is reincarnated by the Assembled Multitude. An ear teaser, rather than a rhythmic exciter (as their "Overture from Tommy"), this new side might have rough going, through the material should carry added weight with top forty programmers. Flip: "Mr. Peppercorn" (2:30) (Double Diamond, BMI—Sellers)

CAROL KING (Ode 70 66006)
Up On the Roof (3:46) (Screen Gems/Columbia, BMI—King
Though Laura Nyro's version of this Carole King song has an edge in time, the composer's original out of her LP presents a strong runner in the competitions. Very nicely produced, the performance makes the situation a toss-up for top forty and FM thought. Flip: "Eventually" (5:02) (Same credits)

'SLEY BROTHERS (T Neck 924)
Get Into Something (3:51) (Triple Three, BMI—R, O & R Isley)
The rhythmic rambling that has become an Isley trademark once again provides the trio with a mighty foundation on which to build a hit. Rollicking dance side that should have R&B charts sewn up and top forties coming in with spillover action. Flip: Pt. 2 (3:36) (Same credits)

ETTA JAMES (Cadet 5676)
Losers Weepers—Pt. 1 (2:56) (Heavy, BMI—Bonds)
Though consistent in the power of her delivery, Etta James has a somewhat erratic sales curve. This time, watch the graph soar though as she steams through a mournful ballad that has begun to break R&B and should powerhouse into top forty areas. Flip: "Weepers" (2:33) (Heavy/Big Bee, BMI—Bonds, Barge)

RICK NELSON (Decca 32739)
How Long (2:57) (Matragun, BMI—Nelson)
Spotless production builds an astounding atmospheric impact around Rick Nelson's latest. The startling emotional magnetism and Nelson's exceptional material should make this performance one of the artist's landmarks for FM and FM audiences. Flip: "Down Along the Bayou Country" (2:07) (Matragun, BMI—Nelson)

M.O.U.S.E. (Bell 918)
Woman or a Girl (2:29) (Kaiser, ASCAP—Samples)
Team that came up with "L.O.V.E." some time back returns, this time in a part-Latin/part pop-rock dance ballad that should bring a new recognition on the top forty front. Neatly produced, the track gains power with each added listen. Side worth working. Flip: "I Can Only Touch You with My Eyes" (2:36) (Same credits)

JERRY REED (RCA 9904)
Amos Moses (2:19) (Vector, BMI—Hubbard)
Jerry Reed takes the cajun route to move from country reputation into the top forty running. Home humor and a grand rhythm track with the Tony Joe White "Polk Salad" flavor make this side a long-shot that should pay off. Flip: "The Preacher & the Bear" (2:40) (Vector, BMI—Arr: Hubbard)

Newcomer Picks

REDEYE (Pentagram 204)
Games (2:34) (Dimension, BMI—Hodgkins)
A bit like Crosby, Stills & company gone further top forty, the Redeye comes up with a glistening ballad sound that should take them into the national spotlight. Group has a refreshing song to work with, pegged as the track to pull from early top forty play in their LP. Flip: "Collections of Yesterday & Now" (4:26) (Dimension, BMI—Hodgkins, Mark)

THE CHILDREN OF PLENTY (Metromedia 190)
(God Save the Soul of) A Boy Bound for Glory (2:26) (Cold Musical Sciences, ASCAP—Brooks)
Vietnam victim, runaway child or narcotic addict, the subject of this almost-Gospel ballad makes a striking figure who should captivate listeners on AM/FM and MOR channels. Well handled, the material should prove a powerful single across the board. Flip: "Try to Catch the Sun" (2:37) (Same credits)

PUNCH (A&M 1220)
Open Highway (3:48) (Hello There, ASCAP—Merriam)
The Carpenters, Poppy Family and Cowsills all rolled into one make this premiere side from Punch an exciting top forty brew with a bit of MOR tossed in for leavening. Attractive material spices the date for teen and young adult excitement. Flip: no info.

Choice Programming

Choice Programming selections are singles which, in the opinion of our reviewing staff, are deserving of special programmer consideration.

QUICKSILVER MESSENGER SERVICE (Capitol 2920)
Fresh Air (3:21) (Quicksilver—Farrow) One of the most played tracks from QSM's latest LP, "Fresh Air" sparkles as an FM choice that could just pick up the AM exposure to break into top forty sales ranks. Flip: "Freeway Flyer" (3:45) (Same credits)

DAVE FISHER (DCP 101)
California Callin' (2:16) (Don C/Akbestal, BMI — Fisher, Clyde) Pretty ballad with a breezy arrangement (ala Booker T) to add luster for top forty and MOR listeners. Flip: "I Don't Ever Have to Dream Again" (2:54) (Don C, BMI — Fisher)

ROD STEWART (Mercury 73115)
Only a Hobo (2:25) (Warner Bros-Seven Arts, ASCAP—Dylan) From his best seller "Gasoline Alley" LP comes Rod Stewart's version of this Dylan piece. FM already playing the song. Flip: no info.

LITTLE BIG HORN (Fantasy 650)
Another Man's Song (3:20) (R&M, BMI — Turner) Lyrics that will be regarded highly in many circles and a bit irreverent in staid areas makes this highly powerful track a work song. Flip: no info.

JAMES GRIFFIN (Viva 642)
Thank You Love (2:59) (Stone Canyon, BMI — Griffin, Wilson-Royer) Lead singer of Bread is spotlighted as a soloist in this ballad offering that could mount a top forty/ MOR drive into the- charts. Flip: "The Miracle Worker" (2:12) (Stone Canyon, BMI — Griffin, Gordon)

CHUCK WOOLERY (Columbia 45224)
Your Name is Woman (3:43) (Al Gallico/Algee, BMI — Hoffman, Kershenbaum) A hint of the "Macarthur Park" mystique lingers on this potent ballad side. The nature of the material makes this a work side, but it could pay top forty and MOR dividends. Flip: no info.

COLAGE (Bell 920)
Bye Bye Blackbird (2:53) (Remick, ASCAP — Henderson, Dixon) Standard is polished off and toned up with a soft treatment that should attract considerable adult interest and quite possibly the spark to ignite top forty sales. Flip: "My Kind of Music" (2:29) (Pocket Full/Creative, BMI — Appel, Cretecos)

THE GARDEN VARIETY (GRT 29)
El Condor Pasa (3:01) (E. B. Marks, BMI — Robles) Instrumental of the Simon & Garfunkel hit takes the song into the dixieland bag for enticement to adult stations and outlets, not on the S&G version. Flip: "Gentle Rain" (2:23) (Alameda, BMI — Calello)

On the wing...

"DO WHAT YOU WANNA DO"
FIVE FLIGHTS UP
Arranged by Ernie Freeman
Produced by John Florez
T.A. Single #202

On the way...

"AIN'T THAT TELLIN' YOU PEOPLE"
THE ORIGINAL CASTE
Produced by Denny Lambert & Brian Potter
T.A. Single #204

"DAYS OF ICY FINGERS"
COUNTRY STORE
Arranged by Artie Butler
Produced by Denny Lambert & Brian Potter
T.A. Single #203

T·A

T.A. Records/Distributed by BELL RECORDS/A Division of Columbia Pictures Industries, Inc.

The Switch is to Bell!

bell

Alive Ent. Handles Business Affairs For Farm Music

NEW YORK — Alive Enterprises has been retained to handle business affairs of Toronto's Farm Music. Farm, owned jointly by Richard Miller and William C. Webster (promoter of the recent Strawberry Fields Festival), serves as the production and publishing outlet for many Canadian artists.

Among projects Alive will handle for Farm is the recently completed album by Jerry McAdam. An album by Vancouver's Bob Carpenter is scheduled for completion during the next week, and is being recorded by David Briggs, who has produced such artists as Neil Young, Alice Cooper and Spirit. The McAdam album was produced by one of Canada's top producers, Brian Ahern, who produced Anne Murray's "Snowbird."

Alive officers Shep Gordon & Joe Greenberg have also been retained to handle business activities of Richard Miller's Open Hand Publishing and its affiliate One Productions. One Productions is completing an album by Brent Titcomb, produced by Brian Ahern. Titcomb is well known in Canada for his many appearances on C.B.C. radio and television and for his performances at the Mariposa and Strawberry Fields Festivals.

Alive, with its main office in Los Angeles at 8617 Franklin Avenue, is currently negotiating recording contracts for each of the masters involved. Also in the works to support exposure of each of the Toronto-based artists is a one-hour film for TV highlighting each of the artists.

Prestige Offers Big Folk, Blues Special

NEW YORK — Prestige Records is offering its second annual sales special for the fall season. The Back To School Folk And Blues Special involves albums by Dave Van Ronk, Tom Rush, Lightnin' Hopkins, Otis Span, The Holy Modal Rounders, Jimmy Witherspoon, and others. The Sept. package offers these folk and blues LP's at a special discount price.

September releases include, "In The Tradition," Dave Van Ronk, "Dear Companion," Bonnie Dobson, "Sonny Is King," Sonny Terry with Lightnin' Hopkins, "Live! At The Second Fred," Sonny Terry and Brownie McGhee, "Country Style," Jack Elliott, "Pure Religion," Rev. Gary Davis, "Hootin' The Blues," Lightnin' Hopkins, "Tasty Blues," Little Brother Montgomery, "Free Again," Robert Pete Williams, "Last Session," Blind Willie McTell, "Back On My Feet," Furry Lewis, "The Blues Of Lightin' Hopkins," by Lightnin' Hopkins. The sale will not be repeated for one year.

Talmadge Granddad

NEW YORK — Musicor president Art Talmadge became a grandfather for the first time when his daughter, Mrs. Edward Sussman of Beechurst, New York, gave birth to an 8-pound, 1-ounch son last Tuesday (8).

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NEW LIB SIGNING—Artist/composer John Bassette recently inked an exclusive long term recording and songwriting pact with Liberty/UA. He's shown at left going over future plans with Mike Lipton, veep and g.m. of the label. Bassette's first LP for Lib will be produced by Milt Okun.

Rate Beverly Hills Divider Card 'X'

HOLLYWOOD — Beverly Hills Records is making a case for soundtracks heard on X-rated films. The label has in production, notes Morris Diamond, label chief, a 12" x 18" browser-box-divider card that notifies the consumer that the browser box contains X-rated soundtrack LP's. Beverly Hills' own scores of this type include Russ Meyer's "Vixin" and "Cherry, Harry & Raquel." Jack Levy's WPA Organization in Hollywood is preparing the divider card plus other merchandising displays for the label.

'Sensations' Sets Off Broadway Debut

NEW YORK — "Sensations," new Off Broadway musical by Wally Harper and Paul Zakrzewski, is set for an Oct. 25 opening at Theatre Four, reports Eric Colodne, general manager of Notable Music. It's the first show opening this season from Cy Coleman Enterprises. There'll be a nine piece orchestra, including a string quartet, rock combo and electric harp. Producers are John Bowab and Charles Celian, with direction and staging by Jerry Dodge. David Segal is doing the lighting and William and Jean Eckhart are handling production design. A cast LP is being negotiated.

Program OS Opens New HQ In N.J.

UNION, N. J. — Program One Stop, Inc. opens its doors for business this week (14) at expansive new quarters on Route 22 and Greeley Ave. here in Union. Program, a north Jersey record supplier for jukebox operators and retail outlets, as well as distributors for tapes and playback units, formerly operated from the Runyon Sales complex in Springfield. Program partners are Ralph Schechtman and Dave Casey.

The new quarters offer 5,000 sq. ft. of operating space and have been fitted out with all the modern and efficient conveniences for speedy customer service.

'Doc' Bagby Dies

NEW YORK — Vet organist-writer-arranger Harry "Doc" Bagby died at Roosevelt Hospital on Thursday, Sept. 3, after a short illness. A versatile musician, Bagby started playing the organ on a regular basis in 1949 on the advice of Wild Bill Davis. As an arranger, he scored for Arthur Prysock, the Shirelles, Louis Jordan, Jerry Butler, among many others. He also recorded a number of LP's and singles as a soloist. Funeral services were held last Wed. (9) in Germantown, Pa.

LIBERATION FRONT—Joe Rene and Jackie Reinach, Indie producers-writers-publishers of "Liberation Now," take to the streets with sound truck during the Aug. 26 woman's liberation strike. The record was released on Decca Records by Hope of the Future.

Decca, Burlington Execs On U. S. Trek

NEW YORK — Execs of Burlington-Felsted Music and London Records will hold confabs this month with their Burlington-Palace and British Decca colleagues when they visit the States and Canada.

Marcel Stellman, European sales manager of British Decca, arrived on Sept. 9th and John Nice, general manager of the Burlington-Palace publishing group, will arrive on Sept. 16.

Stellman will attend the London Product Conferences at New York's Summit Hotel on Sept. 14 and 15, and will meet with American record companies London-Decca now represents and with whom it is negotiating for representation outside of the U.S.A. Stellman will then fly to Montreal for talks with Fraser Jamieson and Alice Koury who head London Records of Canada, as well as meet with their top artists such as Ginette Reno, and others.

John Nice's two-week itinerary will cover New York, Nashville, Los Angeles and Montreal. After intercompany conferences with the managerial staff of Burlington-Felsted in New York, he will go on to Nashville to meet with heads of several companies the Burlington-Palace group has successfully represented overseas for many years.

During his brief stop-over in Los Angeles, Nice expects to see Burlington's publishing associates based in Los Angeles and San Francisco, as well as members of the Detroit hit group, Frijid Pink, whose copyrights Burlington Ltd. handles abroad.

In Montreal, the last leg of his trip, Nice will visit with execs of Burlington-Felsted of Canada, publishing arm of London Records of Canada.

NARAS Aids Library Pop Music Section

NASHVILLE — The Atlanta Chapter of the National Academy of Recording Arts and Sciences will donate 30 albums per month to the Atlanta Public Library for the establishment of the country's first comprehensive and current pop music record collection. Records will be housed in special bins in the Fine Arts Department of the Central Library, and can be borrowed for a period of two to three weeks.

Records will be selected by NARAS on the basis on the popularity charts from the music industry trade papers as well as local sales. Serving on the NARAS selection committee are Larry King of Southland Record Distributing Company, Wade Pepper of Capitol Records, Zenas Sears of WAOK Radio and chairman of the NARAS Education Committee, and Sam Wallace of Stero South.

Diane Lampert's 3 Musical Sked

HOLLYWOOD — Lyricist Diane Lampert has been signed to write with Duke Ellington the Broadway bound musical, "Shout Up A Morning," based on the legend of John Henry. Book is by Paul Avila Mayer and George W. George.

Currently, Miss Lampert is involved with the musical, "The King of Schnorrers," with music by Bernard Herrmann and book by Paul Avila Mayer, based on a libretto by Shimon Wincelberg, now having its pre-Broadway tryout at the Goodspeed Opera House, East Haddam, Conn.

Her third project is the musical, "And So To Bed," with music by Peter Schickele and book by William M. Green.

Miss Lampert, wife of Hollywood publicist Fred Stuart, has written the title songs for over 21 motion pictures ("Operation Petticoat," "Toby Tyler," "I'll Take Sweden," "Billie," "Mister Moses"), several tv specials ("O'Halloran's Luck"), and has had pop and c&w material over the past ten years.

"We've Only Just Begun" — The Carpenters
(Written by Roger Nichols and Paul Williams)
(Produced by Jack Daugherty)

"Out In The Country" — 3 Dog Night
(Written by Roger Nichols and Paul Williams)
(Produced by Richard Podolor)

"Laugh" — The Neighborhood
(Written by Paul Williams and Jack Conrad)
(Produced by Jimmy Bryant)

"Only You Know And I Know" — Dave Mason
(Written by Dave Mason)
(Produced by Tommy LiPuma and Dave Mason)

"Empty Pages" — Traffic
(Written by Steve Winwood and Jim Capaldi)
(Produced by Chris Blackwell and Steve Winwood)

"All Right Now" — Free
(Written by Paul Rodgers and Andy Fraser)
(Produced by Free and John Kelly)

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New Additions To Radio Playlists — Primary Markets

A broad view of the titles many of radio's key Top 40 stations added to their "Playlists" last week.

WABC—New York
Express Yourself—Watts 103rd St. Band—Warner Bros.
Look What They've Done—New Seekers—Electra
All Right Now—Free—A&M
Fire And Rain—James Taylor—Warner Bros.
Groovy Situation—Gene Chandler—Mercury

WQAM—Miami
That's Where I Went Wrong—Poppy Family—London
Long Long Time—Linda Ronstadt—Capitol
It's A Shame—Spinners—V.I.P.
Pick: We've Only Just Begun—Carpenters—A&M

WLS—Chicago
All Right Now—Free—A&M
We Can Make Music—Tommy Roe—ABC
Do What You Wanna Do—5 Flights Up—T.A.
Joanne—Mike Nesmith—RCA
Closer To Home—Grand Funk—Capitol

WMCA—New York
I'll Be There—Jackson 5—Motown
Look What They've Done—New Seekers—Elektra
Express Yourself—Watts 103rd St. Band—Warner Bros.
Do What You Wanna Do—5 Flights Up—T.A.
If You Were Mine—Ray Charles—ABC
It Don't Matter To Me—Bread—Elektra

WMEX—Boston
I Stand Accused—Isaac Hayes—Enterprise
Our World—Blue Mink—Philips

WMAK—Nashville
Pick: All You'll Ever Get From Me—Sweet—Paramount
Groovy Situation—Gene Chandler—Mercury
Joanne—Mike Nesmith—RCA
I'll Be There—Jackson 5—Motown
Let Me Bring You Up—Ron Dante—Kirshner

WFIL—Philadelphia
Long Long Time—Linda Ronstadt—Capitol
Lola—Kinks—Reprise
Stand By Your Man—Candi Staton—Fame

WEAM—Washington, D.C.
Deeper Deeper—Freda Payne—Invictus
Look What They've Done—New Seekers—Elektra
I'll Be There—Jackson 5—Motown
Our House—Crosby Stills Nash Young—Atlantic
Long Long Time—Linda Ronstadt—Capitol

WQXI—Atlanta
I'll Be There—Jackson 5—Motown
Make Believe—Glen Campbell—Capitol
Closer To Home—Grand Funk—Capitol
Engine #9—Wilson Pickett—Atlantic

WDGE—Minneapolis
Indiana Wants Me—R. Dean Taylor—Rare Earth
Do What You Wanna Do—5 Flights Up—T.A.
Our House—Crosby Stills Nash Young—Atlantic
Come On And Say It—Grassroots—Dunhill
As Years Go By—Mashmakhan—Epic
We Can Make Music—Tommy Roe—ABC
Funk 49—James Gang—ABC
See Me Feel Me—The Who—Decca

CKLW—Detroit
I'll Be There—Jackson 5—Motown
Stay Away From Me—Major Lance—Buddah
Turn On To Me—Impressions—Curtom
I Do Take You—3 Degrees—Roulette
All Right Now—Free—A&M
Green Eyed Lady—Sugarloaf—Liberty
LP's—Grapevine—Creedence Clearwater—Fantasy
Cry Me A River—Joe Cocker—A&M

WIXY—Cleveland
Out In The Country—3 Dog Night—Dunhill
Make Believe—Glen Campbell—Capitol
We've Only Just Begun—Carpenters—A&M
Look What They've Done—New Seekers—Elektra
Somebodys Been Sleeping—100 Proof—Hot Wax
Polyanna—Brother John—A&M

WOKY—Milwaukee
Lola—Kinks—Reprise
Our World—Blue Mink—Philips
God Love—Teegarden & Van Winkle—Westbound
Green Eyed Lady—Sugarloaf—Liberty
Deeper & Deeper—Freda Payne—Invictus
Fire And Rain—James Taylor—Warner Bros.
LP: Reason To Believe—Carpenters—A&M

WTIX—New Orleans
That's Where I Went Wrong—Poppy Family—London
Out In The Country—3 Dog Night—Dunhill
Do What You Wanna Do—5 Flights Up—T.A.
All Right Now—Free—A&M

KXOK—St. Louis
One Light, Two Lights—Satisfaction—Lionel
Closer To Home—Grand Funk—Capitol
We've Only Just Begun—Carpenters—A&M
I'll Be There—Jackson 5—Motown
Sunday Morning Coming Down—Johnny Cash—Columbia
Stand By Your Man—Candi Staton—Fame
You Got To Believe In Love—Robin McNamara—Steed
Turn On To Me—Impressions—Curtom
Lovin' You Baby—White Plains—Deram
Just Let It Come—Alive & Kicking—Roulette
Mongoose—Elephants Memory—Metromedia
Indiana Wants Me—R. Dean Taylor—Rare Earth
Deeper Deeper—Freda Payne—Invictus

WKBW—Buffalo
Fire And Rain—James Taylor—Warner Bros.
Indiana Wants Me—R. Dean Taylor—Rare Earth
God Love—Teegarden & Van Winkle—Westbound
We've Only Just Begun—Carpenters—A&M
Baby I Need Your Loving—O. C. Smith—Columbia
Long Long Time—Linda Ronstadt—Capitol

WSAI—Cincinnati
El Condor Pasa—Simon & Garfunkel—Columbia
I'll Be There—Jackson 5—Motown
Stand By Your Man—Candi Staton—Fame
Fire and Rain—James Taylor—Warner Bros.
Baby Turn On To Me—Impressions—Curtom

WAYS—Charlotte
That's Where I Went Wrong—Poppy Family—London
Long Long Time—Linda Ronstadt—Capitol
Half As Much—Sonny Charles—A&M
Grass Don't Pay No Mind—Mark Lindsay—Columbia
Yes We Can—Lee Dorsey—Bell

KQV—Pittsburgh
Long Long Time—Linda Ronstadt—Capitol
Closer To Home—Grand Funk—Capitol
That's Where I Went Wrong—Poppy Family—London
Stand By Your Man—Candi Staton—Fame
So Close—Jake Holmes—Polydor
Gypsy Woman—Brian Hyland—Uni

KLIF—Dallas
All Right Now—Free—A&M
Our House—Crosby Stills Nash Young—Atlantic
Stand By Your Man—Candi Staton—Fame

KHJ—Hollywood
Lola—Kinks—Reprise
Indiana Wants Me—R. Dean Taylor—Rare Earth
Still Water—4 Tops—Motown
Our World—Blue Mink—Philips
God Love—Teegarden & Vanwinkle—Westbound
Green Eyed Lady—Sugarloaf—Liberty

KILT—Houston
I'll Be There—Jackson 5—Motown
Quick Silver Messenger—Fresh Air—Capitol
Grass Won't Pay No Mind—Mark Lindsay—Columbia
As Years Go By—Mashmahkan—Epic
Our House—Crosby Stills Nash Young—Atlantic
Dirty Woman—Merlin—
I Do Take You—3 Degrees—Roulette
Pick: Wild World—Jimmy Cliff—A&M

WRKO—Boston
I'll Be There—Jackson 5—Motown
Green Eyed Lady—Sugarloaf—Liberty
It Don't Matter To Me—Bread—Elektra

WAPE—Jacksonville
Long Long Time—Linda Ronstadt—Capitol
Our House—Crsoby Stills Nash Young—Atlantic
Just Let It Come—Alive & Kicking—Roulette
Sisters In Sorrow—Brenda Lee—Decca
Stand By Your Man—Candi Staton—Fame
If I Didn't Care—Moments—Stang
Look What They've Done—New Seekers—Elecktra

WMPS—Memphis
El Condor Pasa—Simon & Garfunkel—Columbia
Sisters Of Sorrow—Brenda Lee—Decca
We Can Make Music—Tommy Roe—ABC
Do What You Wanna Do—5 Flights Up—T.A.
God Love—Teegarden & Van Winkle—Westbound
Our House—Crosby Stills Nash Young—Atlantic
Our World—Blue Mink—Philips
Deeper Deeper—Freda Payne—Invictus
Fire And Rain—James Taylor—Warner Bros.

WKNR—Detroit
I'll Be There—Jackson 5 —Motown
Turn On To Me—Impressions—Curtom
All Right Now—Free—A&M
It Seems Like I Gotta Do Wrong—Whisper—Soul Clock

WCAO—Baltimore
I Do Take You—3 Degrees—Roulette
Deeper Deeper—Freda Payne—Invictus
Soul Shake—Delaney & Bonnie—Atco
Lucretia MacEvil—Blood Sweat Tears—Columbia
Amos Moses—Jerry Reed—RCA
Why Don't They Understand—Bobby Vinton—Epci
Father Come On Home—Pac. Gas & Elec—Columbia
Loving You Baby—White Plains—Deram
It Don't Matter To Me—Bread—Elecktra
Come On And Say It—Grassroots—Dunhill

WIBG—Philadelphia
Pick: Indiana Wants Me—R. Dean Taylor—Rare Earth
Somebody's Been Sleeping—100 Proof—Hot Wax
Stand By Your Man—Candi Staton—Fame
El Condor Pasa—Simon & Garfunkel—Columbia
AM—Gonna Get You A Woman—Runt—Ampex
Too Many People—Cold Blood—San Francisco
See Me Feel Me—The Who—Decca
If I Didn't Care—Moments—Stang
Lady D'Abandille—Cat Stevens—A&M

KGB—San Diego
I'll Be There—Jackson 5 —Mowtown
So Close—Jake Holmes—Polydor
El Condor Pasa—Simon & Garfunkel—Columbia
Green Eyed Lady—Sugarloaf—Liberty

KXOA—Sacramento
We Can Make Music—Tommy Roe—ABC
Look What They've Done—New Seekers—Elecktra
El Condor Pasa—Simon & Garfunkel—Columbia

KYNO—Fresno
We've Only Just Begun—Carpenters—A&M
I'll Be There—Jackson 5—Mowtown
Our House—Crosby Stills Nash Young—Atlantic
God Love—Teegarden & Vanwinkle—Westbound

KRLA—Pasadena
Let's Work Together—Canned Heat—Liberty
Carol—Rolling Stones—London
Our World—Blue Mink—Philips
Our House—Crosby Stills Nash Young—Atlantic
Do What You Wanna Do—5 Flights Up—T.A.

KFRC—San Francisco
We've Only Just Begun—Carpenters—A&M
Lola—Kinks—Reprise
Out In The Country—3 Dog Night—Dunhill
Yellow River—Christie—Epic
Do What You Wanna Do—5 Flights Up—T.A.
Carol—Rolling Stones—London

KIMN—Denver
We've Only Just Begun—Carpenters—A&M
All Right Now—Free—A&M
Fire And Rain—James Taylor—Warner Bros.
Let's Work Together—Canned Heat—Liberty

WHB—Kansas City
Pick: Our House—Crosby Stills Nash Young—Atlantic
Pick: Grass Won't Pay No Mind—Mark Lindsay—Columbia
Keep It Together—Paul Davis—Bang
Stand By Your Man—Candi Staton—Fame
Do What You Wanna Do—5 Flights Up—T.A.
Indiana Wants Me—R. Dean Taylor—Rare Earth
As Years Go By—Mashmahkan—Epic
I Stand Accused—Isaac Hayes—Enterprise

DON'T PLAY THAT SONG
ARETHA FRANKLIN.....ATLANTIC
Hill & Range

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ELVIS PRESLEY.....RCA
Gladys Music

THE NEXT STEP IS LOVE
ELVIS PRESLEY.....RCA
Gladys Music

SUMMERTIME BLUES
THE WHO.....DECCA
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Hill & Range

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MARMALADE.....LONDON
Noma Music

MORNING MUCH BETTER
TEN WHEEL DRIVE .....POLYDOR
Noma Music
Schefrin-Zager

YELLOW RIVER
CHRISTIE.....EPIC
LEAPY LEE .....DECCA
Noma Music

LOLA
KINKS.....REPRISE
Noma Music
Hi-Count Music

I CAN'T BELIEVE THAT
YOU'VE STOPPED LOVING ME
CHARLIE PRIDE .....RCA
Hill & Range
Blue Crest

YAKETY YAK
THE PIPKINS.....CAPITOL
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Ray Stevens, The Producer

NEW YORK—Barnaby recording artist Ray Stevens, established as a performer, composer, and television personality, has added yet another dimension to his career by turning producer.

His first release, a single for Barnaby Records by Peyton Hogue, "Captain of A Love Ship" c/w "Sunshine Feelin' Fine," is a joint production effort with Bentley Smith, Nashville producer. The sides were also arranged by Stevens. This is the first single for Hogue, who has been a popular performer in the Nashville area for several years.

Ray Stevens has an impressive list of credits. The Grammy Nominee for the Best Male Vocalist of 1969, penned and recorded "Gitarzan," "Along Came Jones," "Ahab the Arab" and recent RIAA Gold Record on Barnaby, "Everything Is Beautiful," which was number one on the top 100 chart. He just wound up a summer season as the replacement for the Andy Williams television show.

Number Eight Prod. Formed

TEXAS—The Number Eight Production Company, whose purpose it will be to sign new acts and lease the tapes to major recording labels, was formed recently in Texas.

Already completed for the newly formed company is an album by The Playboys Of Edinburg who were formerly with Columbia Records. Little Women, a five girl self contained group, are currently completing their first LP, while The Family Lotus from New Mexico, is expected to sign with the company in the near future.

Number Eight Productions has an affiliated publishing company with BMI which is known as Great Eight Music. All recording is being done at the Nicholls Studio in McAllen, Texas.

Film Depicts A & M's History

HOLLYWOOD — A special 10½ minute promo film covering the eight year musical history of A&M Records has just been completed by film maker Chuck Braverman. Gil Friesen, A&M vice-president in charge of creative services and administration, said the film, which will be premiered before 21 representatives from A&M foreign affiliates at A&M's fourth annual International Affiliates meeting in London this month, features more than 55 A&M artists performing their most important works ranging in scope from Herb Alpert's first million-selling single, "The Lonely Bull," through Joe Cocker performing "The Letter," in a live action segment from the forthcoming A&M film feature "Joe Cocker: Mad Dogs & Englishmen."

Braverman, who is known primarily for his "American Time Capsule" film (a three-minute history of the United States which he made for a Smothers Brothers Show), "The World of 1968," a 60-minute special for CBS-News, and a forthcoming hour special called "The Smothers Brothers Racing Team," utilized more than a thousand stills of A&M artists plus live action segments from past A&M promotional films, says Friesen.

Featured in the film are such divergent personalities as Herb Alpert, Burt Bacharach, Carpenters, Joe Cocker, Claudine Longet, Ron Davies, Flying Burrito Bros., Baja Marimba Band, Free, Sergio Mendes, Dillard & Clark, Quincy Jones, Lambert & Nuttycombe, Lee Michaels, Liza Minnelli, Wes Montgomery, Phil Ochs, Shawn Phillips, Jimmie Rodgers, The Sandpipers, Merry Clayton, Ike & Tina Turner, Scott McKenzie, and many others.

ON THE RONK TRACK—Veteran folkie Dave Van Ronk has joined the talent roster at Polydor Records. Shown are Ronk (l.) and label president Jerry Schoenbaum discussing plans for the first LP release by the artist on Polydor. Ronk is currently in the midst of a cross country tour.

Song Stems From ASCAP On Campus

NEW YORK — ASCAP's campus membership drive is beginning to show results. Campus Artist Music Group, Ltd., a division of Campus Artist Consultants, Ltd., one of the performing rights society's publishers, is bringing out a new song, "Where Strangers Meet" on Eileen Fulton's new LP, "The Same Old World". Miss Fulton is the star of the CBS-Television daytime program, "As the World Turns". The song, "Where Strangers Meet", was written by Ken Phillips, 21-year-old senior at the University of Michigan. A native of Detroit, Phillips is the program director of WCBN-Radio at the University of Michigan.

According to Gene Frank, president of CAC, young Phillips is representative of the untapped source on the campus community of "new and highly creative musical talent". Frank feels that the campus community is the most representative market for the diversified product of the record industry.

Campus Artist Music Group, Ltd. is administered by Chappell & Company, world wide.

ASCAP Composer-director Gerald Marks is preparing his new schedule of his campus appearances on behalf of ASCAP. These successful trips to various colleges throughout the country have brought in a wealth of new talent.

Tovar Gets Motown Slot

HOLLYWOOD—Alexander Tovar has joined the Motown Record Corporation as the controller for the company's west coast operation.

Tovar, a graduate of the University of Southern California with a B.S. degree in business administration, has for the past six years been controller at Paramount Pictures Studio.

The new controller will report directly to Motown president, Berry Gordy, Jr., and will be responsible for the accounting and financial control of corporate funds.

Oliver Heads Sales For M-E

NEW YORK—Bill Borden, president of Monmouth-Evergreen, has announced the appointment of Claire Olivier as sales manager for the New York based indie label. Miss Olivier's appointment comes after 1½ years with M-E as office manager. Prior to joining M-E, she had been associated with Fine, National and Nola Penthouse recording studios, as well as MGM Records and Hartwest Productions.

There is no contemplated change in the distribution network already established.

Baldwin Canopy Mgr.

HOLLYWOOD—Jimmy Webb's pub firms (Canopy Music Co., ASCAP, and Sunshower, BMI) have established home base at 1407 N. LeBrea in Hollywood, with music vet Red Baldwin directing its operations. According to Baldwin, pub firm plans additional offices in Nashville and N. Y. with openings by early autumn. Canopy's restructure is predicated on Baldwin's total mobility among Canopy's offices and with its catalogues. His first odyssey through Nashville and N. Y. will be devoted to Jimmy Webb's new material and is scheduled for Sept. Webb recently was pacted to Reprise Records and his first LP is tentatively set for fall release.

GOSPEL GO AHEAD—Andrae' and the Disciples has signed an exclusive disc pact with Liberty/UA. Label is rush releasing the group's first single. "Christian People." Act was brought to the attention of the label by manufacturing v.p. Irv Kessler through his involvement with Southern California Teen Challenge, an organization dedicated to the rehabilitation of teenage drug addicts, where Andrae Crouch served as a youth counselor. Shown with Andrae are standing l. to r. Irv Kessler and group members Sandra Crouch, Billy Thedford III, Tramaine Davis.

Grech Joins Traffic

NEW YORK—Rick Grech, formerly with The Family, Blind Faith, and Ginger Baker's Air Force, has joined Traffic. Grech and other Traffic members (Steve Winwood, Chris Wood, and Jim Capaldi) go into the studio this month, and should have a new single out before their next tour begins in late Nov. Grech will make his first appearance with Traffic in the States, on that tour. A new album should be ready for release by the first of the year.

Traffic is currently in Morocco writing the score for a film entitled "Nevertheless," which stars Michael J. Pollard, and is directed by Antoine Coyas. The film is expected to be released in early 1971.

Traffic is currently represented on the album charts with their latest LP, "John Barleycorn Must Die."

Kinney Dividends

NEW YORK—Kenney National Service, Inc. (NYSE) has declared regular quarterly cash dividends on its Common Stock, Series A Preferred Stock, $4.25 Series B Preferred Stock, and $1.25 Series D Preferred Stock.

The dividends are as follows: 6¼¢ a share on the Common Stock; 22½¢ a share on the Series A Convertible Preferred Stock; $1.0625 a share on the $4.25 Series B Convertible Preferred Stock; and 31¼¢ a share on the $1.25 Series D Convertible Preferred Stock.

All dividends are payable on Nov. 16, to shareholders of record Oct. 15,

AF Stock Meet

NEW YORK—The second annual stockholders' meeting since the company went public over a year ago will be held by Audio Fidelity Records, Inc. this week (15) at 10 a.m. at the Plaza Sound Studios here in Rockefeller Center.

A number of new developments of interest to stockholders and the trade will be discussed at the meeting, a statement said.

Lib/Va Product

(cont'd from p.7)

ping Out," Vikki Carr's "Unforgettable," and merchandise from Sandy Nelson, Al Caiola, Jerry Wallace, Mel Carter and Les McCann, plus a new addition to Talespinners, the nation's best-selling kiddie line.

Blue Note, the firm's jazz label, offered seven new major LP's by such giants as Horace Silver, Joe Williams, Thad Jones and Mel Lewis, Donald Byrd, Jackie McLean, Art Blakey and The Jazz Messengers, and Jazz Wave, Ltd.

Liberty/UA is supporting its new albums tapes and cassettes with one of the heaviest merchandising pushes it has ever developed, including consumer and trade advertising, radio spots and contests, plus a salesman incentive plan.

CEMI Formed

(cont'd from p.7)

Mack will also head up CEMI's Canadian operation.

A co-production deal has already been entered into for film scores of European films, with Italian motion picture producer and director Renzo Rossellini. According to Mullaney the company's first album product will be out in October.

The New York office of CEMI is located at 303 Lexington Avenue.

Elton John
McKendree Spring
Ken Lyon

PLAYBOY CLUB, NYC—In a unique mid-day showcase, MCA Records presented a number of their new acts to the press, publicity people, and dj's of this city and the surrounding area. Stars of the show were Elton John and his Family. By the time the first number was over (Elton on voice and piano singing "Your Song") the act left no doubt at all that they are the best thing to happen to this business since Felix Pappalardi formed Mountain 15 months ago.

Elton on his chashing, whispering, singing piano is really two people and that is where his vast strength lies. Because when he begins to sing he is no longer Elton John but the blindingly beautiful double entity of bernietaupineltonjohn. Bernie is responsible for the focus behind Elton's music. He has, in fact, become one of the two or three finest lyricists alive today. I don't make that statement lightly.

And there's Elton caressing and cajoling the piano while Nigel Olsson and Dee Murray lay down stellar accompaniment on drums and bass and beyond the spotlights amidst darkling shadows sits Bernie, eyes closed, body hunched and muscles taut with effort as he sings with Elton and from Elton's mouth comes melodies and words and images dancing upon the air.

Well the Elton John Family came on last and many people walked out before they began their set because this was, after all the afternoon and it was time to get back to the office because lunch and drinks were over. So it goes. People who care have heard Elton and they will come to see him. And that's enough because he is now and it's enough to sustain us and him: a transference of love.

McKendree Spring came on before Elton. They've just had their second album released which is good. But live they are so far above the record that it's a joke. They, like the Elton Family, display a firm knowledge of dynamics in music, an important, nay vital, part that most groups tend to ignore. They know the meaning of fortissimo and pianissimo and all the subtle variations inbetween and use the knowledge to chilling effect. The group's foundation lies in Fran McKendree's sensitive acoustic rhythm guitar. Twin prongs creating the melodies are Marty Slutsky's textured electric guitar and Mike Dreyfuss' astonishing electric violin. Along with bassist Larry Tucker, McKendee Spring lays down beautiful lacy curtains of sound that are both delicate and powerful all at once. They are a talent of major proportions who must be seen because as good as their LP's are. they just don't do them full justice.

Opening the luncheon was singer Len Lyon who appealed to the audience with his coffee-house folksongs.

e.v.l.

Alive 'N Kickin'

UNGANO'S NYC—In the beginning, there were rigerous rehearsals, a couple of part time jobs, and virtually no money at all; a number of personnel changes, more rehearsals, and still no money. Then came the dawn, and with it, a glimpse of daylight. What emerged was a new group determined in every way to become stars. Needless to say, the rest is history.

Alive 'N Kickin' is one of the most dynamic groups ever to grace the music industry. Their music is fresh, and their stage performance, totally captivating. The group, whose first Roulette single "Tighter, Tighter" brought them instant success, performed with the same enthusiasm as an already established act. Their emotional output, musical versatility, and ability to convey their songs to an audience, are all markedly professional and strikingly refreshing.

For Sandee Toder, Pepe Cardona, Bruce Sudano, John Parisie, Woody Wilson, and Vito Albano, it is only the beginning. With the release of their first LP which includes their latest single, "Just Let It Come," the group will embark on an extended concert tour which will include the Felt Forum late in Sept. Not since Cream did a name more aptly suit a group. Alive 'N Kickin' is just that.

k.k.

Dust

ANDERSON, NYC—The Anderson Theatre, two blocks from the Fillmore East in Manhattan, opened its doors to Dust recently, and was rewarded with the largest crowd ever since the theatre opened a few months ago.

Dust, a New York based hard rock trio, consists of bassist Kenny Aaronson, drummer Marc Bell, and guitarist Richie Wise. They are not to be dealt with lightly. Their material is inventive and sophistocated, and often left the audience amazed at both the song quality and superb musicianship.

Once on stage, Dust couldn't be stopped. They immediately immersed the audience into the world of hard rock. Aaronson and Wise perform with the same enthusiasm as West and Pappalardi, or Clapton and Bruce, and Bell, with the stamina and endurance of Ginger Baker. Dust drew standing ovations at the end of their hour and a half long set which in itself is unusual for a local, unrecorded group.

Dust is by far one of the most explosive and most exciting American groups to hit the music scene. They are extraordinary musicians, extraordinary performers and extraordinarily rock!

Bert Sommer

BITTER END, NYC—All too often, the first in-person viewing of a familiar on-record act is disappointing. Without the editing, mixing and "sweetening" effects of studio hands, the live letdown is appalling.

With Bert Sommer, the difference is marked. For Sommer relies so strongly on his vocal appeal that the studio additives are simply frosting on an already delicious cake. Nearing the close of his set, the Eleuthera artist hrings "We're All Playing in the Same Band" out in a bright new setting. Performed as an instrumental duet with Sommer's vocal, the song points up his ability to enchant as a person as well as in the role of an on-wax singer.

Though his hit shows this quality most decisively, the same power is expressed subliminally throughout his appearance when he features material from his latest LP or earlier work when Sommer was a from-the-cast-of-"Hair" artist with Capitol. He is, above all, human. Plagued by humidity, tuning and the claustrophobia of numerous microphones; yet able to ignore problems and make the audience forget its empathetic discomfort in his material and singing.

Constantly superior in his delivery of ballads, Sommer shows a songwriter's fascination with lyrics and a poet's compulsion with the meaning of his material. Fragile voiced, he spikes his act with folk-blues songs to change the pace, and makes up for his vocal shortcomings in this area by supplanting strength and grit with emotional intensity.

In addition to his personal glow, Sommer's nearly week-long stand at the Bitter End was heightened further by the sprinkling of melodic gems by accompanist Michael Brown and Sommer's treatments of other-author songs such as Paul Simon's "America" and the Cavaliere-Brigati "People Got to Be Free" performed with especial accent on the lyric.

Diana Ross

EMPIRE ROOM, WALDORF ASTORIA, NEW YORK—Diana Ross has gotten her act together. And she's dynamite. Without a doubt the most exciting, dynamic and entertaining female we've seen hit the stage in years.

What was the beginning of this great solo act at NARM Convention time in Miami last March has been molded into a masterpiece of cabaret entertainment that's got everything.

It's got soul. It's got rhythm. It's got dancing. It's got costumes. It's got slide projection and the act has now been neatly wrapped-up in a great song-finale, her "Ain't No Mountain High Enough" #1 Motown hit. All show long you wait for it to come. And it comes. Boy does it come. At you and right through you. Seven minutes worth of that wild "Mountain" finish that leaves you jumping in your seat. "Mountain" is not just another #1 record hit for Diana. It's a "Hello Dolly" type blockbuster that has got to be her theme for years to come. Perhaps forever. It's a mighty important find for an act.

We were also impressed by the freedom and zest in Diana's solo act. We saw the Supremes work live some 15 or 20 times over the years. And although they were a great team (the Supremes are still a delight without Diana) Diana was obviously always restricted by having to relate to Mary and Florence or Mary and Cindy. At the Waldorf you felt a sense of breaking loose and racing with the wind in Diana's solo act. For lack of a better phrase, you felt she was "letting it all hang out" and loving every minute of it.

She shocked the audience from the moment she hit the stage with an Afro-Naturelle hairdo that extended beyond the width of her shoulders. A gas in combination with her black and white tasseled wrap-around. With a 25 man orchestra (including her on rhythm section and the sensational King Harrison on bongos) she rocked "Don't Rain On My Parade" then soulfully segued into "Nitty Gritty" and "Reflections."

This is where the costume changes began (about seven of them). Diana slipped into a cubicle stage right while a few male dancers filled the one-minute void and came out in a fiery red sequin pants suit singing "The Rhythm of Life," which, incidentally, she and the Temptations are riding the Top Ten with in Australia. She did a super rock dance with the two men that tore-up the place. Here it is only the third number and Diana was "throwing away" what for most acts would have been an unbelieveable finale. But we figured "Ain't No Mountain" was being saved for the finish.

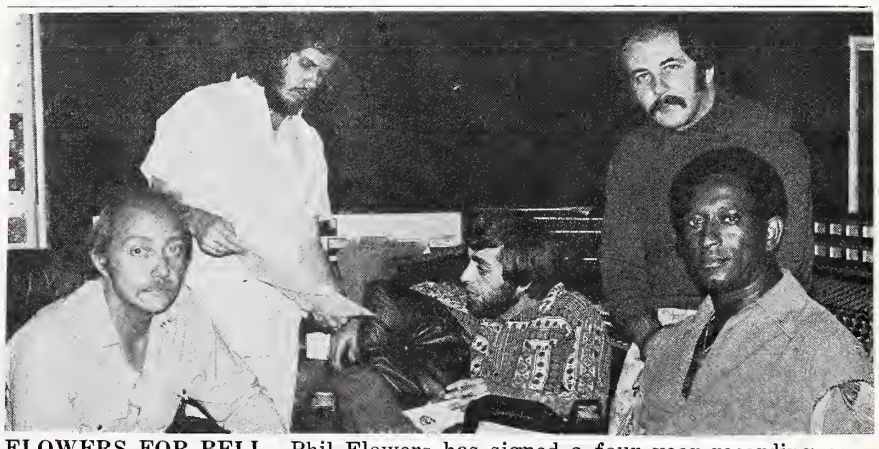
Diana was marvelous as a comedienne, too. She's got good "ad libs," delivers them well and excels on her comic take off on Peggy Lee's "Is That All There Is To That."

"Reach Out and Touch" and "For Once In My Life" keep the show rolling as does a short Supremes medley while a slide projector reminisces visually about the group as it looked in the "Baby Love" era.

A good piece of special material called "I Want To Be A Leading Lady In A Broadway Show" offers Diana in a fashion show . . . a cowboy costume, a "Fair Lady" dress, a baby outfit for the "People" number and a fantastic feather-collared pink crushed-velvet dress for the "Mame" finale to this segment. And all changes are done while Diana is on stage. The audience loved it.

Then the final dress, a sexy, red, metallic drape to fit the "My Man" number. And then it came . . . "Ain't No Mountain High Enough." It was so powerful that it almost blotted out everything else. It was truly a memorable evening. Diana has a "today" act that employs enough of the true show-biz traditions to give it a solid foundation. And Diana can keep building from this point to fantastic new heights. She is absolutely super. A complete joy to watch.

IT'S JUST AN ILLUSION—Steed Records' the Illusion and friends are shown at Klein's Department Store in N.Y. where the label held autograph parties for them last week to kick off a national campaign for the group and their latest LP "If It's So."



FLOWERS FOR BELL—Phil Flowers has signed a four year recording contract with Bell Records whereby the label will distribute and release his product in association with Bill Feldman's Fireplace prod. and Flower and Ron Schiffman's Night And Day prod, according to Irv Biegle, exec veep of Bell. Phil (extreme r.) is shown at Western Recorders recording his first Bell single "Man And A Wife" with Ron Schiffrin (standing, 2nd from r.), Bob Feldman (seated), engineer Richie Orshoff and John Rosica (far l.) label's director of west coast operations.

New Additions To Radio Playlists — Secondary Markets

A broad view of the titles many of radio's key Top 40 stations added to their "Playlists" last week.

WSAM—Montgomery, Ala.
Come On, Say It—Grassroots—Dunhill
I Stand Accused—Isaac Hayes-Enterprise
Our House—Crosby, Stills, Nash & Young—Atlantic
Green Eyed Lady—Sugarloaf—Liberty
El Condor Pasa—Simon & Garfunkel—Columbia
Rubies—Saint Jacques—GRT

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WPOP—Hartford, Conn.
Fire & Rain—James Taylor—Reprise
Do What You Wanna Do—5 Flights Up—TA
Grapevine—CCR—Fantasy
God Love—Teegarden & Van Winkle—Westbound
I'll Be There—Jackson 5—Motown
Our House—Crosby, Stills, Nash & Young—Atlantic
Stop I Don't Want To Hear It—Melanie—Buddah
I Thank You Kindly—Janice—Roulette
Lets Work Together—Canned Heat—Liberty
I Stand Accused—Isaac Hayes—Enterprise
Deeper & Deeper—Freda Payne—Invictus

WLAV—Grand Rapids, Mich.
We Can Make Music—Tommy Roe—ABC
Neanderthal Man—Hot Legs—Capitol
Fire & Rain—James Taylor—Reprise
Deeper & Deeper—Freda Payne—Invictus
Pick: We've Only—Carpenters—A&M

KIOA—Des Moines, Iowa
All Right Now—Free—A&M
Do What You Wanna Do—5 Flights Up—TA
It's A Shame—Spinners—V.I.P.
God Love—Teegarden & Van Winkle—Westbound

WPRO—Providence, R.I.
I—Tom Jones—Parrot
Joanne—Mike Nesmith—RCA
It's Only Make Believe—Glen Campbell—Capitol
It's A Shame—Spinners—V.I.P.
Long Long Time—Linda Ronstadt—Capitol
We Can Make Music—Tommy Roe—ABC
Funk #49—James Gang—Dunhill
Gas Lamps & Clay—Blues—Atco
Somebody's Been Sleeping—100 Proof—Hot Wax
Baby Don't Take Your Love—Faith, Hope & Charity—Maxwell
Pick: God Love—Teegarden & Van Winkle—Westbound
Our House—Crosby, Stills, Nash & Young—Atlantic

WBBQ—Augusta, Ga.
Joanne—Mike Nesmith—RCA
I'll Be There—Jackson 5—Motown
God Love—Teegarden & Van Winkle—Westbound
My God & I—Bobby Goldsboro—U.A.

KEYN—Wichita, Kansas
See Me Feel Me—Who—Decca
Holy Man—Diane Kolby—Hi
Our House/Deja Vu—Crosby, Stills, Nash & Young—Atlantic
We've Only—Carpenters—A&M
Come On & Say It—Grassroots—Dunhill

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WCOL—Columbus, Ohio
God Love—Teegarden & Van Winkle—Westbound
Deeper & Deeper—Freda Payne—Invictus
Don't Play That Song—Aretha Franklin—Atlantic
It's Only Make Believe—Glen Campbell—Capitol
Look What They've Done—Seekers—Electra
That's Where—Poppy Family—London

WGLI—Babylon, N.Y.
Just Let It Come—Alive & Kicking—Roulette
Sweet September—Honor Society—Jubilee
It Don't Matter To Me—Bread—Elektra
Our House—Crosby, Stills, Nash & Young—Atlantic
All You'll Ever Get—Sweet—Paramount
I Stand Accused—Isaac Hayes—Enterprise

WING—Dayton, Ohio
We've Only—Carpenters—A&M
We Can Make Music—Tommy Roe—ABC
Look What They've Done—Seekers—Elektra
Do What You Wanna Do—5 Flights Up—TA
El Condor Pasa—Simon & Garfunkel—Columbia
Indiana—R. Dean Taylor—Rare Earth
As Years Go By—Mashmakahn—Epic
If I Didn't Care—Isaac Hayes—Enterprise

WNHC—New Haven, Conn.
I'll Be There—Jackson 5—Motown
God Love—Teegarden & Van Winkle—Westbound
LP CUTS: Time To Kill—Band—Capitol
Cry Me A River—Joe Cocker—A&M

WIFE—Indianapolis, Ind.
Indiana Wants Me—R Dean Taylor—Rare Earth
Fire & Rain—James Taylor—Reprise
Extras:
Our House—Crosby, Stills, Nash & Young—Atlantic
We Can Make Music—Tommy Roe—ABC
God Love—Teegarden & Van Winkle—Westbound
I'll Be There—Jackson 5—Motown

WSGN—Birmingham, Ala.
Long Long Time—Linda Ronstadt—Capitol
Gypsy Woman—Brian Hyland—UNI
God Love—Teegarden & Van Winkle—Westbound
We've Only Just Begun—Carpenters—A&M

KLEO—Wichita, Kansas
Sad Old Kind Of Movie—Pickettywitch—Janus
We've Only Just Begun—Carpenters—A&M
Lola—Kinks—Reprise
Holy Man—Diane Kolby—Columbia
Gonna Get Along Without You—Sweet Rain—Polydor
All The Tired Horses—Bob Dylan—Columbia
El Condor Pasa—Simon & Garfunkel—Columbia
Our World—Blue Mink—Phillips
Fire & Rain—James Taylor—Reprise

WLOF—Orlando, Fla.
Lola—Kinks—Reprise
Neanderthal Man—Hot Legs—Capitol
Do What You Wanna Do—5 Flights Up—TA

WJET—Erie, Pa.
I'll Be There—Jackson 5—Motown
Fire & Rain—James Taylor—Reprise
As Years Go By—Mashmakahn—Epic
It's Only Make Believe—Glen Campbell—Capitol
Our House—Crosby, Stills, Nash & Young—Atlantic
Still Water—Four Tops—Motown
Just Let It Come—Alive & Kicking—Roulette
Sunday Morning—Johnny Cash—Columbia
Money Music—Boys In The Band—Spring
Somebody's Been Sleeping—100 Proof—Hot Wax
Pick: We've Only Just Begun—Carpenters—A&M

WKLO—Louisville, Ky.
God Love—Teegarden & Van Winkle—Westbound
Fire & Rain—James Taylor—Reprise
Deeper—Freda Payne—Invictus
Better Think Twice—Poco—Epic

WAVZ—New Haven, Conn.
I Stand Accused—Isaac Hayes—Enterprise
Lovin' You Baby—White Plains—Deram
Montego Bay—Bobby Bloom—MGM/L&R
Engine #9—Wilson Pickett—Atlantic
Picks:
Grass Won't Pay No Mind—Mark Lindsay—Columbia
Gas Lamps & Clay—Blues Image—Atco
509—Paul Kelly—Happy Tiger
Sweetheart—Engelbert Humperdinck—Parrot

WROV—Roanoke, Va.
Fire & Rain—James Taylor—Reprise
Holy Man—Diane Kolby—Columbia
We've Only Just Begun—Carpenters—A&M

WIRL—Peoria, Ill.
We've Only Just Begun—Carpenters—A&M
Long Long Time—Linda Ronstadt—Capitol
Look What They've Done—Seekers—Elektra
Our House—Crosby, Stills, Nash & Young—Atlantic
Rubies—St. Jacques—GRT

WKIX—Raleigh, N.C.
Long Long Time—Linda Rondstadt—Capitol
We've Only—Carpenters—A&M
I'll Be There—Jackson 5—Motown
God Love—Teegarden & Van Winkle—Westbound
Express Yourself—Watts Band—Warner Bros.
Mongoose—Elephant's Memory—Metromedia
Our House—Crosby, Stills Nash & Young Atlantic
LP: Joe Cocker—Mad Dogs & Englishmen—A&M

WDRC—Hartford, Conn.
We've Only—Carpenters—A&M
Our World—Blue Mink—Phillips
God Love—Teegarden & Van Winkle—Westbound
Our World—Crosby, Stills, Nash & Young—Atlantic
Fire & Rain—James Taylor—Reprise

NO TRIAL AT ALL—Bob Scherl Vanguard Records west coast director of a&r has signed a new rock quartet, Trials and Tribulations, to the label. Group will begin work on their first Lp immediately. Signing is part of Vanguard's efforts to expand the west coast operations.

CashBox LOOKING AHEAD

1 **AND THE GRASS WON'T PAY NO MIND**
(Stonebridge—ASCAP)
Mark Lindsay (Columbia 45229)

2 **FATHER COME ON HOME**
(Breton—BMI)
Pacific Gas & Electric (Columbia 45221)

3 **DAY IS DONE**
(Pepamar ASCAP)
Brooklyn Bridge (Buddah 193)

4 **ROLY POLY**
(Peer Int'l—BMI)
Stamford Bridge (Monument 1217)

5 **YOU'RE GONNA MAKE IT**
(Collage—ASCAP)
Festivals (Colossus 122)

6 **STONED COWBOY**
(Umari—BMI)
Fantasy (Liberty 56190)

7 **I WANNA LOVE YOU**
(Legasy—BMI)
George Baker Selection (Colossus 124)

8 **MONEY MUSIC**
(Greyhound/Doraflo—BMI)
Boys in the Band (Spring 106)

9 **PURE LOVE**
(Sherlyn—BMI)
Betty Wright (Alston 4587)

10 **ENGINE NUMBER 9**
(Assorted—BMI)
Wilson Pickett (Atlantic 2765)

11 **ALONE AGAIN OR**
(Bread Crust—BMI)
Love (Elecrta 45700)

12 **I CAN'T BE YOU**
(Gold Forever—BMI)
Glass House (Invictus 9076)

13 **UN RAYO DE SOL**
(Beechwood—BMI)
Los Diablos (Crazy Horse 1325)

14 **LOSER'S WEEPERS**
(Heavy—BMI)
Etta James (Cadet 5676)

15 **LETS WORK TOGETHER**
(Mozela Music Inc.—BMI)
Canned Heat (Liberty UA 5 6151)

16 **GEORGIA TOOK HER BACK**
(Cuddles—BMI, Cotillion—BMI)
R. B. Greaves (ATCO 6778)

17 **BABY DON'T TAKE YOUR LOVE**
(Van McCoy/Net—BMI)
Faith, Hope & Charity (Maxwell 808)

18 **KNOCK KNOCK**
(Peer Int'l Corp.—BMI)
Liv Maesson (Cadet/Concept 7026)

19 **LOVING YOU IS A NATURAL THING**
(Press—BMI)
Ronnie Milsap (Chips 2889)

20 **GOT TO BELIEVE IN LOVE**
(Top Floor—ASCAP)
Robin McNamara (Steed 1055)

21 **THE SONG IS LOVE**
(Pepamar—ASCAP)
Petula Clark (Warner Bros. 7422)

22 **DAYS OF ICY FINGERS**
(Sents and Pence—BMI)
Country Store (TA 203)

23 **RUNAWAY PEOPLE**
(Drive-in/Westward—BMI)
Dyke & Blazers (Original Sound 96)

24 **LONELY SOLDIER**
(Conrad—BMI)
William Bell (Stax 0070)

25 **ODYSSEY ROCK PARK**
(Canopy—ASCAP)
The Al Capps Band (Columbia 45219)

26 **AIN'T THAT TELL YOU PEOPLE**
(Sents and Pence—BMI)
Original Caste (TA 204)

27 **ROXANNA**
(All Points/U.A.—ASCAP)
Wild Butter (Libery 50688)

28 **GIMME SOME**
(Merye-Earl—BMI)
General Cook (Down to Earth)

29 **SEEING IS BELIEVING**
(East/Memphis—BMI)
Mad Lads (Volt 4041)

30 **HALF AS MUCH**
(Acuff-Rose—BMI)
Sonny Charles (A&M 1214)

31 **GOING TO THE COUNTRY**
(Sailor—ASCAP)
Steve Miller Band (Capitol 2878)

32 **SWEET GINGERBREAD MAN**
(Leo Feist—ASCAP)
Mike Curb Congregation (MGM 14140)

33 **PIECES OF DREAMS**
(United Artists—ASCAP)
Johnny Mathis (Columbia 45223)

34 **SO CLOSE**
(Out Of Business, Ltd.—ASCAP)
Jake Holmes (Polydor 14041)

35 **I THINK I LOVE YOU**
(Screen Gems/Columbia—BMI)
The Partridge Family (Bell 910)

36 **WAIT FOR SUMMER**
(Intune—BMI)
Jack Wild (Capitol 2868)

37 **ALL I WANT TO BE IS YOUR WOMAN**
(Gil—BMI)
Carolyn Franklin (RCA 224)

38 **EVERY NIGHT**
(Maclen—BMI)
Billy Joe Royal (Columbia 45220)

39 **SOUTH**
(Pixrus—BMI)
Roger Miller (Mercury 73102)

40 **SHADY LADY**
(Lovesongs—BMI)
Gene Pitney (Musicor 1419)

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The Single:
Fresh Air, #2920.

CashBox TOP 100 Albums

BOTTOM NO. INDICATES 8 TRACK AND CASSETTE

September 19, 1970

1	COSMO'S FACTORY	CREEDENCE CLEARWATER REVIVAL (Fantasy 842)	1
2	WOODSTOCK	ORIGINAL SOUNDTRACK (Cotillion SD3-500) (TP 3-500) (CS 3-500)	2
3	BLOOD SWEAT & TEARS 3	(Columbia KS 30090) (CA 30090) (CT 30090)	3
4	MAD DOGS & ENGLISHMEN	JOE COCKER A&M (SP 6002) (8T 6002) (CT 6002)	7
5	LIVE AT LEEDS	THE WHO (Decca DL 79175) (6-9175) (73-9175)	4
6	CLOSER TO HOME	GRAND FUNK (Capitol SKAO 471) (8XT 471) (4XT 471)	8
7	DEJA VU	CROSBY, STILLS, SASH & YOUNG (Atlantic SD 7200) (TP 7200) (CS 7200)	6
8	CHICAGO	(Columbia KSP 24) (18 BO 0858) (16 BO 1858)	5
9	JOHN BARLEYCORN MUST DIE	TRAFFIC (United Artists UAS 5504)	9
10	STAGEFRIGHT	THE BAND (Capitol SW 425) (8XT 425) (4XT 425)	14
11	TOMMY	THE WHO (Decca DXSW 7205)	12
12	ON THE WATERS	BREAD (Elektra EKS 74076) (ET8 4076) (TCS5-4076)	13
13	HOT TUNA	(RCA LSP 4353) (P8S 1630) (PK 1630)	11
14	SWEET BABY JAMES	JAMES TAYLOR (Warner Bros./7 Arts WS 1843) (8WM 1843) (CWX 1843)	19
15	ABSOLUTELY LIVE	THE DOORS (Elektra EKS 9002) (T8 9002) (CT 2 9002)	10
16	LET IT BE	BEATLES (Apple 3400) (8XT 34001) (4XT 34001)	15
17	McCARTNEY	PAUL McCARTNEY (Apple STAO 3363) (8XT 3363) (4XT 3363)	17
18	ECOLOGY	RARE EARTH (Rare Earth RS 514) (R8 1514) (R75 514)	22
19	JAMES GANG RIDES AGAIN	(ABC ABCS 711) (8022-711 V) (5002-711 M)	20
20	ABC	JACKSON 5 (Motown MS 709) (MB 1709) (M75 709)	18
21	DIANA ROSS	(Motown MS 711) (M8 1711) (M75 711)	23
22	NEIL DIAMOND GOLD	(UNI 73084) (8-73084) (2-73084)	25
23	OPEN ROAD	DONOVAN (Epic E 30125) (A 30125) (ET 30125)	24
24	ERIC CLAPTON	(ATCO SD 33-329) (TP 33-329) (CS 33-329)	16
25	THE SESAME STREET BOOK & RECORD	ORIGINAL TV CAST (Columbia CS 1069) (18 10 1069) (16 10 1069)	27
26	SELF PORTRAIT	BOB DYLAN (Columbia C2X 30050) (C2A 30050) (C2T 30050)	21
27	THE FIFTH DIMENSION GREATEST HITS	(Soul City SCS 33900)	26
28	THE BEST OF PETER, PAUL & MARY	(Warner Bros. BS 2552) (8WM 2552) (CWX 2552)	30
29	ERIC BURDON DECLARES WAR	(MGM SE 4663)	28
30	BARREL	LEE MICHAELS (A&M 4249) (8T 4249) (CT 4249)	31
31	ALONE TOGETHER	DAVE MASON (Blue Thumb BTS 19) (8075-19M) (5075-19M)	29
32	LIVE AT LONDON'S TALK OF THE TOWN	TEMPTATIONS (Gordy GS 953) (G8 1953) (G75 593)	36
33	IT AIN'T EASY	THREE DOG NIGHT (Dunhill 50078) (8023-50078 V) (5023-50078 M)	33
34	SIGNED, SEALED, DELIVERED	STEVIE WONDER (Tamla TS 304) (T8 1304) (T5 304)	42
35	JUST FOR LOVE	QUICKSILVER (Capitol ST 498) (8XT 498) (4XT 498)	45
36	GET READY	RARE EARTH (Rare Earth RS 507) (R8 1507) (R75 507)	34
37	A QUESTION OF BALANCE	THE MOODY BLUES (Threshold 3)	56
38	THE LAST POETS	THE LAST POETS (Douglas 3)	41
39	CHARLEY PRIDE'S 10th ALBUM	(RCA LSP 4367) (P8S 1593) (PK 1593)	39
40	WORLDWIDE 50 GOLD AWARD HITS, VOL. 1	ELVIS PRESLEY (RCA LPM 6401) (P8S 6401) (PK 6401)	44
41	HOME	PROCOL HARUM (A&M SP 4261) (8T 4261) (CS 4261)	37
42	CACTUS	(Atco SD 33-340) (TP 33-340) (CS 3-40)	46
43	NUMBER 5	STEVE MILLER BAND (Capitol SKAO 436) (8XT 436) (4XT 436)	40
44	ON STAGE—FEBRUARY, 1970	ELVIS PRESLEY (RCA LSP 4362) (P8S 1594) (PK 1594)	32
45	METAMORPHOSIS	IRON BUTTERFLY (Atco 33[illegible]) (TP 339) (CS 339)	48
46	AFTER THE GOLD RUSH	NEIL YOUNG (Reprise RS 6383) (8RM 6383) (CRX 6383)	89
47	THE ISAAC HAYES MOVEMENT	(Enterprise ENS 1010) (ENE 1010) (ENC 1010)	43
48	WAR & PEACE	EDWIN STARR (Gordy GS 948) (G8 1948) (G5 948)	57
49	THME CHANGES	BUDDY MILES (Mercury SR 61280)	52
50	THE BEGETTING OF THE PRESIDENT	ORSON WELLS (Mediarts 41-2)	60
51	FIRE AND WATER FREE	(A&M 4268) (8T 4268) (CS 4268)	64
52	BAND OF GOLD	FREDA PAYNE (Invictus ST 7301) (8XT 7301) (4XT 7301)	53
53	GASOLINE ALLEY	ROD STEWART (Mercury SR 61264)	61
54	THE JULY 5th ALBUM	FIFTH DIMENSION (Soul City SCS 33901)	55
55	MOUNTAIN CLIMBING	MOUNTAIN (Windfall W-4501)	35
56	ON A CLEAR DAY YOU CAN SEE FOREVER	ORIGINAL SOUNDTRACK (Columbia S 30086) (SA 30086) (ST 30086)	51
57	WORKINGMAN'S DEAD	GRATEFUL DEAD (Warner Bros. WS 1869) (8WM 1869) (CWX 1869)	50
58	MUSIC FROM "BUTCH CASSIDY AND THE SUNDANCE KID"	BURT BACHRACH (A&M SP 4227) (8T 5227) (4T 4227) (CT 4227)	65
59	IN THE WAKE OF POSEIDON	KING CRIMSON (Atlantic 8266) (TP 8266) (CS 8266)	70
60	GARY PUCKETT & THE UNION GAP'S GREATEST HITS	(Columbia CS 1042) (18 10 1042) (16 10 1042)	54
61	BRIDGE OVER TROUBLED WATER	SIMON & GARFUNKEL (Columbia KCS 99-14) (18 10 0750) (14 10 0750) (16 10 0750)	38
62	BENEFIT	JETHRO TULL (Reprise RS 6400) (8RM 6400) (CRX 6400)	58
63	SPIRIT IN THE DARK	ARETHA FRANKLIN (Atlantic SD 8265) (TP 8265) (CS 8265)	85
64	DON'T CRUSH THAT DWARF, HAND ME THE PLIERS	Firesign Theatre (Columbia C30102) (CA 30102) (CT 30102)	68
65	HAIR	ORIGINAL CAST (RCA Victor LSO 1150) (085-1038) (OK-1038)	67
66	STEPPENWOLF LIVE	(Dunhill DSD 5075)	59
67	WE MADE IT HAPPEN	ENGELBERT HUMPERDINCK (Parrot XPAS 71038) (M 79838) (M 79638)	47
68	THE LAST PUFF	SPOOKY TOOTH (A&M 4266) (8T 4266) (CT 4266)	71
69	CANDLES IN THE RAIN	MELANIE (Buddah BDS 5060) (M 85060) (M 55060)	49
70	SLIM SLO SLIDER	JOHNNY RIVERS (Imperial LD 16001)	69
71	STILL WATERS RUN DEEP	FOUR TOPS (Motown MS 704) (M8 1704) (M5 704)	56
72	SUSAN SINGS SONGS FROM SESAME STREET	(Scepter SPS 584)	63
73	SUGARLOAF	(Liberty LST 7640)	84
74	THE DELFONICS	(Phillip Groove PG 1153)	75
75	MUNGO JERRY	(Janus JXS 7000)	82
76	THE ASSOCIATION LIVE	(Warner Bros. 2WS 1868) (8WJ 1868) (CWJ 1868)	72
77	MAKE IT EASY ON YOURSELF	BURT BACHRACH (A&M SP 4188) (8T 4188) (CT 4188)	81
78	LADIES OF THE CANYON	JONI MITCHELL (Reprise RS 6376) (8RM 6376) (CRX 6376)	76
79	MY WOMAN, MY WOMAN, MY WIFE	DEAN MARTIN (Reprise RS 6403) (8RM 6403) (CRX 6403)	—
80	AMERICAN WOMAN	THE GUESS WHO (RCALPS 4266) (P8S 1518) (PK 1518)	77
81	WHY CAN'T I TOUCH YOU?	RONNIE DYSON (Columbia C 30223) (CA 30223) (CT 30223)	88
82	DEEP PURPLE IN ROCK	(Warner Bros. WS 1877) (8WM 1877) (CWX 1877)	86
83	HERE CAMES BOBBY	BOBBY SHERMAN (Metromedia 1028) (8090-1028 M) (5090-1028 M)	87
84	HENDRIX BAND OF GYPSY'S	JIMI HENDRIX (Capitol STAO 472) (8XT 472) (4XT 472)	78
85	BOB McGRATH FROM SESAME STREET	BOB McGRATH FROM SESAME STREET (Affinity A 10015)	92
86	SHILO	NEIL DIAMOND (Bang 221)	91
87	LEFTOVER WINE	MELANIE (Buddah 5066) (M 85066) (M 55066)	—
88	CHAPTER 2	ROBERTA FLACK (Atlantic 1569) (TP 1569) (CS 1569)	114
89	EVERYBODY KNOWS THIS IS NOWHERE	NEIL YOUNG & CRAZY HORSE (Reprise RS 6349) (8 RM 6349) (CRX 6349)	62
90	POCO	(Epic BN 26522) (N18 10258) (N16 10258)	74
91	BITCHES BREW	MILES DAVIS (Columbia GP 26) (18 BO 0908)	79
92	GULA MATARI	Quincy Jones (A&M SP 3030) (8T 3030) (CS 3030)	99
93	BEFOUR	(P8S 1600) (PK 1600) BRIAN AUGER & THE TRINITY (RCA LSP 4372)	95
94	THE YARDBIRDS	(Epic EG 30135)	96
95	FIVE BRIDGES	THE NICE (Mercury SR 61295)	92
96	SILVERBIRD	MARK LINOSAY (Columbia C 30111) (CA 30111) (CT 30111)	108
97	EASY DOES IT	Al Kooper (Columbia G 30031) (GA 30031) (GT 30031)	100
98	JOE SOUTH'S GREATEST HITS	(Capitol ST 450) (8XT 450) (4XT 450)	—
99	I'LL NEVER FALL IN LOVE AGAIN	DIONNE WARWICK (Scepter 581)	83
100	ABBEY ROAD	BEATLES (Apple SO 383) (8XT 383) (4XT 383)	98

Basic Album Inventory

A check list of best selling pop albums other than those appearing on the CASH BOX Top 100 Album chart. Feature is designed to call wholesalers' & retailers attention to key catalog, top steady selling LP's, as well as recent chart hits still going strong in sales. Information is supplied by manufacturers. This is a weekly revolving list presented in alphabetical order. It is advised that this card be kept until the list returns to this alphabetical section.

EDMAR

Esso Steel Band	Echoes Of Bermuda	1104
Merrymen	Beautiful Barbados	1012
Merrymen	Caribbean Treasure Chest	1015
Merrymen	Beautiful Bermuda	1053
Merrymen	You Sweeten Me	1066
Merrymen	Sing & Swing	1071
Merrymen	From Dusk 'Till Dawn	1072
Merrymen	Just For You	1073
Mickey Fields With Richard "Groove" Holmes	Astonishing Mickey Fields	1075
Stealers with Neville Zuill	Steel Band	1093
Lever Camboulays Steel Band Live At New Clay House Inn Bermuda	Trinidad's Top Steel Band	1097
EDMAR 45's		
Mickey Fields	Little Green Apples, Light My Fire	1101-45
Merrymen	Ride Your Donkey, Caribbean Girls	1102-45
Capt. Billy	Paradise Of Your Mind, Kaleidoscope	1105-45
Merrymen	Big Bamboo, My Pussin	1112-45
Merrymen	Bang Bang LU LU, Take Your Hand Away	1113-45

ELEKTRA

The Doors	The Doors	74007
	Zodiac Cosmic Sounds	74009
Judy Collins	Wildflowers	74012
Love	Love Forever Changes	74013
The Doors	Strange Days	74014
Tom Rush	The Circle Game	74018
The Doors	Waiting For The Sun	74024
Judy Collins	In My Life	74027
Tim Buckley	Goodbye and Hellow	74028
Rhinoceros	Rhinoceros	74030
Judy Collins	Who Knows Where The Time Goes	74033
Incredible String Band	Wee Tam	74036
Incredible String Band	The Big Huge	74037
Delaney & Bonnie & Friends	Delaney & Bonnie & Friends	74039
Tim Buckley	Happy, Sad	74045
Love	Love Four Sail	74049
The Butterfield Blues Band	Keep On Moving	74053
Judy Collins	Recollections	74055
Rhinoceros	Satin Chickens	74056
The Incredible String Band	Changing Horses	74057
Roxy	Roxy	74063
Paul Siebel	Woodsmoke And Oranges	74064
Renaissance	Renaissance	74068
David Frye	I Am The President	75006
The Doors	Morrison Hotel	75007

EPIC

Argent	Argent	BN 26525
Aum	Resurrection	F 30002
Jeff Beck	Truth	BN 26413
Jeff Beck	Beck — Ola	BN 26478
Tommy Cash	Your Loving Takes The Leavin' Out Of Me	BN 26484
Catfish	Get Down	BN 26505
Donovan	Barabajagal	BN 26481
Donovan	Sunshine Superman	BN 26217
Donovan	Mellow Yellow	BN 26239
Donovan	Wear Your Love Like Heaven	BN 26349
Donovan	For Little Ones	BN 26350
Donovan	In Concert	BN 26386
Donovan	Hurdy Gurdy Man	BN 26420
Donovan	Donovan's Greatest Hits	BXN 26439
Elvin Bishop Group	Elvin Bishop Group	F 30001
Gun	Gun	BN 26468
David Houston	David	BN 26482
David Houston	Almost Persuaded	BN 26213
David Houston	David Houston's Greatest Hits	BN 26342
David Houston	Already It's Heaven	BN 26391
David Houston	Where Love Used To Live	BN 26432
David Houston	Sings Twelve Great Country Hits	BN 26156
David Houston & Tammy Wynette	My Elusive Dreams	BN 26325
Jim & Jesse	We Like Trains	BN 26513
Kaleidoscope	KALEIDOSCOPE	BN 26467
	Bernice	BN 26508
Peggy Lipton	Peggy Lipton	Z12 44006
Lulu	Lulu Sings To Sir With Love	BN 26339
The Nice	Nice	Z12 52022
Shuggie Otis	Here Comes Shuggie Otis	BN 26511
Poco	Pickin' Up The Pieces	BN 26460
Terry Reid	Terry Reid	BN 26477
Terry Reid	Bang Bang You're Terry Reid	BN 26427
Charlie Rich	The Fabulous Charlie Rich	BN 26516
Sly & The Family Stone	A Whole New Thing	BN 26324
Sly & The Family Stone	Dance To The Music	BN 26371
Sly & The Family Stone	Life	BN 26397
Sly & The Family Stone	Stand	BN 26456
Spirit	Clear Spirit	Z12 44016
	The Family That Plays Together	Z12 44014
Bobby Vinton	Bobby Vinton's Greatest Hits	BN 26098
Bobby Vinton	Please Leave Me Forever	BN 26341
Bobby Vinton	I Love How You Love Me	BN 26437
Bobby Vinton	Vinton	BN 26471
Bobby Vinton	Bobby Vinton Sings The Newest Hits	BN 26245
Bobby Vinton	Bobby Vinton's Greatest Hits Of Love	BN 26517
Charlie Walker	Charlie Walker's Greatest Hits	BN 26343
Tammy Wynette	Tammy's Greatest Hits	BN 26486
Tammy Wynette	Your Good Girl's Gonna Go Bad	BN 26305
Tammy Wynette	Take Me To Your World	BN 26353
Tammy Wynette	D-I-V-O-R-C-E	BN 26392
Tammy Wynette	Inspiration	BN 26423
Tammy Wynette	Stand By Your Man	BN 26451
Tammy Wynette	The Ways To Love A Man	BN 26519
The Yardbirds	The Yardbirds Greatest Hits	BN 26246

ESP-DISK

Albert Ayler	Spiritual Unity	ESP 1002
Fugs	First Album	1018
Fugs	The Fugs	1028
Fugs	Virgin Fugs	1038
Pearls Before Swine	One Nation Underground	1054
Pearls Before Swine	Balaklava	1075
Sun Ra	Heliocentric Worlds Vol. 1	1014
Sun Ra	Heliocentric Worlds Vol. 11	1017
Sun Ra	Nothing Is	1045
Pharaoh Sanders	Pharaoh Sanders Quintet	1003
Godz	Contact High With The Godz	1037
The Levitts	We Are The Levitts	1095
Octopus	Debut	2000
Haryou Ensemble	Sounds Of The Ghetto (Montego Joe)	1067
Cro-Magnon	Orgasm	2001
Octopus		2000
Charles Manson	13 Songs	2003

CashBox TOP 100 Albums

101 TO 140

101 THE STRAWBERRY STATEMENT
Original Soundtrack (MGM 2 SE 14 ST)
(814) (514)

102 LOVE COUNTRY STYLE
Ray Charles (ABC-S 707)
(8022-707v) (5022-70m)

103 OPEN
Blues Image (Atco 33-317)
(TP 33-317) (CS 33-317)

104 JOE COCKER
(A&M SP 4224)
(BT 4224) (4T 4224) (CS 4224)

105 HEY JUDE
Beatles (Apple SW 385)
(8JT 385) (4XT 385)

106 SANTANA
(Columbia CS 9781)
(18 10 0692) (16 10 0962)

107 EVERYTHING IS BEAUTIFUL
Jim Nabors (Columbia C 30129)
(CA 30129) (CT 30129)

108 GRAND FUNK
(Capitol Skao 406)
(8XT 406) (4XT 406)

109 MASHMAKHAN
(Epic E 30235)

110 URIAH HEEP
(Mercury 61294)

111 EVERYTHING IS BEAUTIFUL
Ray Stevens (Barnaby 212 35005)
(Z 18 35005) (Z 16 35005)

112 DARLING LILI
Julie Andrews/Henry Mancini (RCA LSPX 1000)
(P8S 1596)

113 BLACK SABBATH
Warner Bros. (WS 1871)
(CWX 1871) (8WM 1871)

114 TOM
Tom Jones (Parrot XPAS 70037)
(M 79837) (M 79637)

115 ARE YOU READY
Pacific Gas & Electric (Columbia CS 1017)
(18 10 1017) (16 10 1017)

116 MAYBE
Three Degrees (Roulette SR 42050)

117 THE FIGHTIN' SIDE OF ME
Merle Haggard (Capitol ST 451)
(8XT 451) (4XT 451)

118 HELLO DARLIN'
Conway Twitty (Decca DL 75209)
(6-5209)

119 REFLECTIONS
The Lettermen (Capitol ST 496)
(8XT 496) (4XT 496)

120 THE BEST OF THE YOUNGBLOODS
(RCA LPS 4399)

121 THE JIM NABORS HOUR
(Columbia CS 1020)
(18 10 1020) (16 10 1020)

122 LIVINGSTON TAYLOR
(Capricorn 33-334) (Atlantic)

123 MY BABY LOVES LOVIN'
White Plains (Deram DES 18045)

124 A SONG OF JOY
Miguel Rios (A&M SP 4267)

125 THE DEVIL MADE ME BUY THIS DRESS
Flip Wilson (Little David LD 1000)

126 COME SATURDAY MORNING
The Sandpipers (A&M SP 4262)
(8T 4262) (CT 4262)

127 STAND!
Sly & The Family Stone (Epic BN 26456)
(N 18-10186) (N 14-10186) (N 16 10186)

128 REFLECTIONS OF MY LIFE
Marmalade (London PS 575)
(72171) (57171)

129 RAINDROPS KEEP FALLIN' ON MY HEAD
B. J. Thomas (Scepter SPS 580)

130 TURN BACK THE HANDS OF TIME
Tyrone Davis (Dakar SD 9027)
(TP 9027) (CS 9027)

131 VEHICLE
Ides of March (Warner Bros. WS 1863)
(8 WM 1863) (CWX 1863)

132 COME TOGETHER
Ike & Tina Turner & The Ikettes
(Liberty LST 7637)

133 EASY RIDER
Original Soundtrack (Dunhill DSK 50063)
(8RM 2026) (CRM 2026)

134 PSYCHEDELIC SHACK
Temptations (Gordy 947)
(G8 1974) (G75 947)

135 RAINDROPS KEEP FALLIN' ON MY HEAD
Andy Williams (Columbia CS 9896)
(18 10 0736) (16 10 0736)

136 BLOOD SWEAT & TEARS
(Columbia CS 9720)
(COL 18 10 0552) (COL 14 10 0552)

137 CRICKLEWOOD GREEN
Ten Years After (Deram DES 18030)
(M 77838) (M 77638)

138 PORTRAIT
5th Dimension (Bell 6045)
(M8 6045) (M5 6045)

139 LIVE CREAM
(Atco ST 33-328)
(TP 33-328) (CS 33-328)

140 LED ZEPPELIN II
(Atlantic SD 8236)
(8326)

Introducing the Groovie Goolies— who'll help you sell a lot of records. three extremely persuasive individuals

Drac, Frankie and Wolfie make up an unbelievable new rock group that has a lot more to offer beyond mere good looks.

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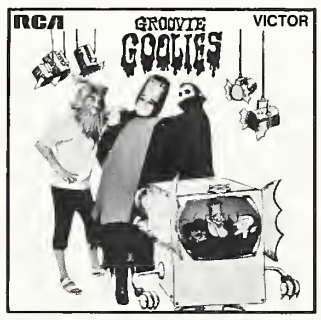
and the album:
"Groovie Goolies" (LSP-4420)

RCA Records and Tapes



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FOR SALE: GOTTLIEB BASEBALLS $445, AIRPORTS $360, Crescendos $475, Mibs $350, Williams Hit and Run $475; Bally Camelots $585, Space Flights write, Bowl-Os $375; Universal Prod. Stripper $850; SEGA Missiles $575, Midway White Lightning $350. Also large stock of bingos. NEW ORLEANS NOVELTY COMPANY, 1055 Oryades Street, New Orleans, Louisiana 70113. Tel: (504) 529-7321. CABLE: NONOVCO

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BINGOS AND 6 CARD GAMES AVAILABLE INCLUDING Silver Sails and Golden Gates. These games are shopped! Call WASSICK NOVELTY at (304) 292-3791 Morgantown, West Virginia

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FOR SALE: PANORAMS NEW MARK DUAL 8 — Write or call URBAN INDUSTRIES, INC., P.O. Box 31, Louisville, Kentucky 40201. (502) 969-3227.

FOR SALE: SEGA BASKETBALL $250. MIDWAY Basketball $250. Williams Derby Day $275, Student Prince $425, Casanova $265, Jolly Roger $395, Hayburner-II $350, Beat Time $495, Shangri La $325, Spook Gun $495. Operators Sales, Inc., 4122 Washington Avenue, New Orleans, Louisiana, 70125. (504) 822-2370

ALL TYPES COIN OPER AMUSE MACHINES, NEW AND reconditioned. Ready for location. Write for latest listings. Full line and parts and supplies. MUNVES CORP., Oept. BC — 577 10th Avenue, New York, N.Y. 10036. Phone 212—279-6677

FOR SALE/EXPORT: NEW BACKGLASSES FOR County Fairs, Sea Islands, Roller Derbys, Can Cans, Bikinis, Lite Lines, Cypress Gardens, Ballerinas, Black Dragons. Numerous used BACKGLASSES. Complete bingo games include County Fairs, Lagunas, Lidos, Circus Queens. MUSIC VENO DISTRIBUTING, 100 Elliott West, Seattle. Phone 206—284-7740

FOR SALE: TOPGRADE GERMAN CORKBALLS $3.75 set. Manikins $1.75 each, also soccer parts available. Send check with order. Budge Wright's WESTERN DISTRIBUTORS, 1226 SW 16th, Portland, Oregon 228-7565

FOR SALE/EXPORT — USED SLOTS. BALLY Standard, 3 Line Pay, Multipliers, Quick Draws; Assorted Mills; Electric Payout Jennings, Space Jet Bell, Segas; Assorted Bally Bingos, "Games" Upright Multipliers. Write for particulars. THOMAS TRADING COMPANY, 2622 Westwood Drive, Box 15391, Las Vegas, Nevada 89114. (702) 734-8818 Cable — VEGAS.

FOR SALE: NATIONAL 222s. A-1 CONDITION. CALL or Write WEST SIDE NOVELTY CO. Code 717-287-3041. 547 Swallow Street, Edwardsville, Pa. 18704

FOR SALE: TWO SIX-CARD GAMES ON SINGLE COIN converted. Excellent condition. They're Keeney 'Venus' machines. $750 each. Monroe Brant, York, Pa. Phone 848-1386

FOR SALE: NOW APPOINTED DISTRIBUTOR FOR Rock-Ola phonographs and venders. Write or call for prices. Budge Wright's WESTERN DISTRIBUTORS, 1226 SW 16th, Portland, Oregon, 228-7565.

FOR SALE: RECONDITIONED BARGAINS: FAWN (21 Column) Mechanical Cigarette Machines $65.00, 16 Column $45.00, Rock-Ola 404 (100 Sel.) $295.00, Seeburg DS-100-H (100 Sel.) $245.00, Wurlitzer 2150 (200 Sel.) $95.00. 2304 $95.00, United Gypsy Shuffle Alley 8 1/2' $145.00, Chicago Coin Starlite 8' $195.00. MICKEY ANDERSON AMUSEMENT CO., 314 East 11th St., Erie, Pa. 16503. Phone (814) 452-3207

FOR SALE: Large selection used Pin Games to choose from, write for price list. BIRD MUSIC DISTRIBUTORS, INC., Manhattan, Kansas, Box B, or Phone 778-5229

FOR SALE: WILLIAMS Spooks Gun $425; MIDWAY Flying Saucer $350, MIDWAY Space Gun $315; MIDWAY Monster Gun $225; MIDWAY 1 Million B.C. Gun $395; Tusco Horse $300; BALLY Champion Horse $350. UNITED DISTRIBUTORS, INC., 902 W. Second, Wichita, Kansas 67203.

FOR SALE: 12 Panorams Peep Shows. RCA 16mm with timers. Mint condition. Also film B&W used $8. Color $25. Approx. 400 ft. Money makers. R. RICHTER, 1063 Market St., San Francisco, Calif. Z 94103

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FOR SALE: Two Panoram peep show machines with optional 25¢ or 50¢ coin chute. Continuous reel that holds 1,000 ft. of 16mm film. Operated with a time unit. PHIL GOULO, 224 Market Street, Newark, N.J. Tel: 201 — MArket 4-3297.

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HUMOR

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BINGO MECHANICS WANTED: Legal territory of Nevada, 5 day, 40 hour work week. MUST have past Bingo experience. State age, references, past experience. Send photo if possible. Write or phone: UNITED COIN MACHINE CO., 2621 South Highland, Las Vegas, Nevada. Phone (702) 735-5000.

MECHANICS WANTED FOR MUSIC AND PINS. SALARY commensurate with ability. Time and half for over forty hour week. Liberal fringe benefits plus vehicle. Contact AMUSE-A-MAT CORP., 123 E. Luzerne St., Philadelphia, Pa. 19124. Telephone (215) 329-5700.

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WANT RECORDS, 45'S AND LP'S SURPLUS RETURNS, overstock, cut-outs, etc. Call or write: HARRY WARRINER at: KNICKERBOCKER MUSIC CO., 453 McLean Ave., Yonkers, New York 10705 (914) GR6-7778

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WE SELL 45s, LPs TO RECORD DEALERS, COLLECTORS, one-stops, foreign — Send free catalogue. $7.00 per hundred, $63.00 per thousand. We need 45s, lps — Disk Jockey copies, surplus, overstock, cutouts. CAPE INTERNATIONAL, Box #74, Brooklyn, N.Y. 11234. Phone (212) 253-5916—5917.

ATTENTION RECORD OUTLETS, WE HAVE THE LARGest selection of major label albums at promotional prices. Write for our complete listings of Jazz, Rock, Soul, Folk, Blues, Spirituals, etc. International Orders Welcome. SCORPIO MUSIC DISTRIBUTORS, 6720 Broad Street, Philadelphia, Pa. 19126.

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ACE LOCKS KEYED ALIKE. SEND LOCKS AND THE key you want them mastered to $1.00 each less 10% lots of 50 or more. RANDEL LOCK SERVICE, 61 ROCKAWAY AVENUE, VALLEY STREAM, N.Y. 11580. TEL: 516-VA 5-6216. OUR 35th YEAR IN VENDING.

SPEED UP YOUR COIN COLLECTIONS — New portable coin sorting, counting and packing machine, combined as one unit — hand operated — portable — weighs 18 pounds — with automatic stops and tubes for different sizes. Apply SEIFERT MACHINERY CO., Box 3421, Philadelphia, Pa. 19122.

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APRONS: FOR VENDORS—COIN CHANGERS. YOU have it we will make it. Uniforms, work clothes and emblems. E & M SUPPLY CO., 2090 Pacific Blvd., Atlantic Beach, N.Y. 11509.

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Allied UNSCRAMBLE	$195
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Nutting I.Q. COMPUTER QUIZ, Red 105	550

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CHICAGO CHATTER

A brand new single player called "Trail Drive" was released by Bally Mfg. Corp. this week. Deliveries are currently in progress, so stop by your local Bally distrib for a look. Understand test reports have been strong. Also be reminded that the factory is still shipping "Zip-A-Doo". For the next couple of weeks Bally ad manager **Herb Jones** and his missus will be motoring east. They'll be stopping in Ithaca, New York for a vacation visit with Herb's mother, who is 90 years old.

The ChiCoin "Motorcycle" installed along side of **Mort Secore**'s desk is creating quite a traffic jam in his office! Visitors just can't resist stopping by to play it! Of course, at the rate phone orders are pouring in we doubt whether Mort even notices it. The Chicago Dynamics Ind. factory is making every effort to increase its daily output in order to try and meet the demand.

Garfield Music routeman **Bill "Cochise" Perez,** was feted on his birthday August 23 with a huge surprise party in The Orangetree on Rush Street. And what a party it was—location owners from miles around turned out to celebrate the happy occasion and show their appreciation for many years of fine service. Affair was co-hosted by **Jean Fiske** and **John Jensen . . . Bill DeSelm** reports hot and heavy action at Williams Electronics Inc. on "Aces & Kings", "Palos Verde" and "Bonanza" gun.

MOA is certainly going all out in its campaign to promote the upcoming Expo '70 to the fullest. A mailing of posters heralding the show has just been sent to distributors and exhibitors for display at their places of business. Additional posters are available through the local MOA office, at no cost. We might add that "promotion" was one of the main suggestions unanimously approved at the pre-convention exhibitor meetings which were held in Chicago a few months back . . . **Joe Kline** and the crew at Atlas Music Co. are geared for a big fall season in all departments—music, games, vending.

Mort Levinson of National Coin Machine Exchange is looking forward to his first shipment of the newly released Gottlieb item called "Scuba". The Gottlieb factory will commence deliveries very shortly. National, meanwhile, is concentrating on orders for the Wurlitzer "Statesman" which remains a very big seller. Export is also way up . . . The IAPP group leaving for Japan from the Chicago departure point got quite a send-off at O'Hare Airport last Wednesday (9). Group will remain in the Orient for three weeks, touring Expoland, visiting amusement parks, etc.

If progress continues at its present pace the new Wico Corp. headquarters currently under construction in Niles, Ill. will be ready for occupancy within a couple of months. **Ed Ruber** tells us everything is going along on schedule and the Wico people are really looking forward to moving in.

The COIN fall meeting is slated for September 27 at the Howard Johnson Motor Lodge, 72nd & Interstate 80 in Omaha. Business meeting will commence at 1:00 p.m. and adjourn promptly at 3:00 p.m. to allow time for the presentation of guest speakers, who will be MOA prexy **Lou Ptacek,** exec veepee **Fred Granger** and Nebraska State Attorney General **Clarence A. H. Meyers.** At the conclusion of business a refreshment hour and banquet will be held. Secretary-treasurer **Howard Ellis** urges members wishing banquet accommodations to advise the association as soon as possible.

MILWAUKEE MENTIONS

There is a great deal of enthusiasm among local coin people for the upcoming MOA convention to be held October 16-17-18 at the Sherman House Hotel in Chicago. A large contingent from Milwaukee—and the entire state of Wisconsin, for that matter—will be making the short trip into Chicago to be on hand during the three-day conclave.

Buddy Rich and his orchestra will be appearing in the Lake Geneva Playboy Club through September 17, following which Hawaiian star **Dick Jensen** headlines (18) . . . The Milwaukee Coin Machine Operators Association held a general membership meeting on Tuesday (1) at The Chalet in West Ellis, with prexy **Arnold Jost** presiding. A very good turnout was reported. Association's secretary **"Red" Jacomet** says the group has scheduled its next meeting for October 6.

Nice chatting with **Jim Stansfield Sr.** of Stansfield Novelty in LaCrosse. September is quite a busy month out there. Jim's planning ahead for MOA. He'll be taking a party into Chicago to attend the convention and is arranging for a table at the banquet show to accommodate his group. He's pleased that the show is being held in October this year, a much more conveninet time for him to get away.

John Jankowski of Radio Doctors notes heavy operator action on the following singles: "Look What They've Done To My Song Ma" by **The New Seekers** (Elektra), "Stand By Your Man" b/w "Are You Sincere" by **Ray Anthony** (Ranwood), "Elmer's Tune" b/w "Ragtime Cowboy Joe" by **Dick Jergens** (Amsterdam) and "It's Only Make Believe" by **Glen Campbell** (Capitol).

CALIFORNIA CLIPPINGS

Spoke with **Jimmy Wilkins** of Portale Automatic Sales who tells us that he is eagerly awaiting the arrival of Gottleib's new two-player "Scuba", due to arrive at any moment. Jimmy says that he is now getting shipments of Chicago Coin's "Motorcycle" on a regular basis and that it looks as though it will be as big a seller as its predecessor, "Speedway". Beside these successful items, Jimmy says there has been quite a run on Kiddie amusement rides for arcades. He adds the way things are going, the 70's may well be the biggest decade for arcades. Hear that used equipment sales are also going along at a brisk pace.

Another carload of the Rock-Ola "442"s just arrived. **Jack Leonard,** from the parts department, has just returned from his vacation. Good news seems to come in pairs, at least in the Wilkins family. Number one son, **Jim Jr.** recently returned from a 21-month hitch in Vietnam, and now number two son, **David,** just returned from duty in Korea. Both are now out of the service and will be heading back to school this fall at Saddleback Jr. College. We are told that **Bob Portale** is preparing to leave for the '71 showing of the new Rock-Olas in Clear Point, Alabama, on Oct. 4, 5 and 6th. Looks as though there should be some fun involved since Bob is taking his wife, his golf clubs and his fishing pole. After he returns from there he and Jimmy will be taking off to see friends and associates at the MOA convention in Chicago.

Now to give equal time to Struve Distributing and their Allied "Wild Cycle". **Leo Simone** reports that it has been one of their best movers.

EASTERN FLASHES

AROUND TOWN—Calling all New York ops to the Park Sheraton Hotel Tuesday at 8:00 P.M. (Sept. 15) for most important MONY general meeting. Expect quite a few upstaters to be coming down for this gathering of the clan, considering principal topic on agenda will be N.Y.C. solon **Scholnick's** recent request to the City Council that they enact law to take 6% sales tax from "coin operated amusement devices" on location. Scholnick, we feel, hasn't done his homework, in as much as **Millie McCarthy, Al Denver, Howard Bathrick,** et al, pretty well beat down the State's drive to sales tax our collections almost two years ago. However, every operator, member or not, should be at the Park Sheraton and get the proper lowdown from **Teddy Blatt.**

Al Miniaci of Paramount Jukebox has again accepted the chairmanship of the Boys Towns of Italy Journal boost this year. Industry lads should be receiving literature on the charity and journal in their mails and we hope they'll respond as generously as before. It's really a worthwhile campaign and Al and his assistants have always done a first class job with this journal . . . **U.S.** Billiards sales chief **Len Schneller** into the city securing decorator material for his exhibit display for the Expo in October. Lenny, the spirit of the 8-ball tournament concept, said he helped fellow residents at his Queens high-rise apartment building put an 8-ball tourney together for themselves. They've got a home table in a rec room there and playoffs were set for this past weekend . . . A.C.A.'s sales veep **Mickie Greenman** off on the road again, this time to Iowa, Nebraska, Michigan and Wisconsin. Says he and **Cliff Stauffer** will hold NSM jukebox service classes for ops in Des Moines and Omaha between the 15th and 17th but hadn't selected a site as of press time. Meanwhile, A.C.A. president Hank Leyser was off to Germany and a visit to the NSM factory in Bingen. Will return week of the 20th.

Mutoscope's **Larry Galante** says Lipsky Distributors' showroom has been completely renovated and looking top notch. New and shopped music, vending and amusement equipment is spaciously set on the showroom floor with all reconditioning work now being done in warehouse space behind the place. Larry also info's he's set deals with both the Macy's Allied and Klein's Stores chains to put an NSM Prestige 160 box into their teen Dept's. Even the giant new King's Plaza shopping mall in Brooklyn will have a juke in their Macy's . . . Last phone-a-thon for the 1970 UJA drive hearabouts took place last Tuesday. Manning the phones were **Al Denver, Ben Chicofsky, Gil Sonin** and **Carl Pavesi** who drove down from White Plains to make his contacts with the upstate guys. The lads have raised over $60,000 in pledges thus far and sold over 300 tickets for the Sept. 26th victory dinner. Incidentally, there'll probably be one more dinner meeting for the executive committee this week at the 1401 Club on Broadway. Check with Ben if you haven't got a card in the mail.

Received a visit at the CB offices from Japanese visitor **Takeo Oguri** of the Sanko Trading Co. in Tokyo. Sanko imports a wide variety of amusement games from the U.S. . . . Heard from "Samuel Rabbit", songwriter, also known as **Samuel Lochansky,** fruit and produce man, who told us about his favorite composition, "Juke Box Luke". Sam, who says the tune has been aired over two New York television stations, has sent out several copies of his tune in the hope that an artist or group may consider recording it. Sam, an ASCAP member, says he is "waiting for the big break—a record hit!" . . . Also received a visit from big **Bob Jones** who has moved his firm, Robert Jones International, to 19 Brook Road in Needham Heights, Mass. Bob visited briefly with coin dealers in search of used phonographs and games for his overseas customers and stopped by to chat with us before catching an evening flight for Boston.

THE JERSEY BOUNCE—Hear that one of McGee's Amusement route trucks was held up Friday before last out in Jersey by two armed men. Two of McGee's lads said the thieves got away with quite a bit of change from collection pile. The cops are on it but . . . well? This kind of stuff is mounting in the metropolitan area and we're convinced the Police Dept. must be pressured to start some serious investigating of operator complaints before it gets even worse . . . Program One Stop's all set up and ready for your record orders in new digs in Union corner of Rt. 22 and Greenley Ave. Ralph and Dave made the move this past weekend. Place is about a mile south of their former spot at Runyon.

UPPER MIDWEST

Sorry to hear that **Forrest Dahl** is in the hospital. Back trouble is the cause but we understand that he is getting along as well as can be expected and should be discharged soon, we hope . . . **Jack Godfrey** told us that he had a very pleasant weekend on his boat with his family. Hadn't done it for a long time . . . **Mr.** and **Mrs. Gene Clennon** and some friends in town for a couple of days to take in the Minnesota State Fair . . . **Leo Rau** in town with the wife letting her get in some shopping. The Raus have spent most of the summer at their lake home since Leo sold out to his nephew.

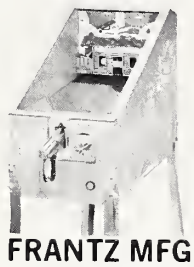
Dean Schroeder, Aberdeen, in the cities for the day on a quick trip . . . **B. F. Kragtorp** in town for the day buying equipment and parts and records . . . Very sorry to learn of the death of **Dick Grant.** Burial was Tuesday Sept. 1st . . . **Mr.** and **Mrs. Arndt Peterson,** New Ulm, in town for the day to take in the fair . . . **Mr.** and **Mrs. Vernon Ness,** St. Cloud, in town for the Fair as was **Curtis Eidenschink** of Detroit Lakes . . . **Sammy Davis Jr.** at the Minneapolis Auditorium Sept. 23.

Frank Berta and his family are leaving this weekend for a two week vacation driving to Glacier National Park, Yellowstone and to the west coast. It will be their first trip to the west coast and are the Bertas excited! . . . **Mr.** and **Mrs. John Czerniak** in town visiting their children and taking in the fair . . . **Gerald Brickley,** Duluth, in the cities for the day as was **Clem Kaul** and **Jimmy . . . Mr.** and **Mrs. Red Kennedy** and children in town for a few days' vacation.

New HQs for Program

UNION, N.J. — Program One Stop, Inc. opened its doors for business today (Sept. 14th) at expansive new quarters on Route 22 and Greeley Ave. here in Union. Program, a prominent north Jersey record supplier for jukebox operators and retail outlets, as well as distributors for tapes and playback units, formerly operated from the Runyon Sales complex in Springfield. Program partners are Ralph Schechtman and Dave Casey.

U.S. MARSHALL



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CashBox Location Programming Guide

THIS WEEK'S TOP RECORD RELEASES FOR COIN PHONOGRAPHS

Pop

LUCRETIA MAC EVIL (3:05)
BLOOD, SWEAT & TEARS
Lucretia's Reprise (2:19) Columbia 45235

SEE ME, FEEL ME (3:22)
THE WHO
Overture From Tommy (4:00) Decca 732729

SWEETHEART (2:59)
ENGELBERT HUMPERDINCK
Born To Be Wanted (3:30) Parrot 40054

IT DON'T MATTER TO ME (2:46)
BREAD
No Flip Info. Elektra 45701

AMERICA/STANDING (2:37)
THE FIVE STAIRSTEPS
Because I Love You (3:59) Buddah 188

MELODY (2:42)
THE IDES OF MARCH
No Flip Info. Warner Bros. 7426

WILD WORLD (3:35)
JIMMY CLIFF
Be Aware (3:10) A&M 1201

R & B

ENGINE NUMBER 9 (2:46)
WILSON PICKETT
International Playboy (2:26) Atlantic 2765

LET ME BACK IN (2:40)
TYRONE DAVIS
Love Bones (2:40) Dakar 621

GET INTO SOMETHING (3:51)
ISLEY BROTHERS
Part 2 (3:36) T Neck 924

C & W

I CAN'T BE MYSELF (2:50)
MERLE HAGGARD
Sidewalks Of Chicago (2:29) Capitol 2891

SILVER WINGS (2:40)
THE HAGERS
Flowers Need Sun, Too (2:13) Capitol 2887

SOMETHING TO BRAG ABOUT (2:09)
CHARLIE LOUVIN & MELBA MONTGOMERY
Let's Help Each Other To Forget (3:03) Capitol 2915

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Granger Discusses Revision of MOA Awards; Suggests Revamping of Nominating Process

CHICAGO — MOA executive vice president Fred Granger last week suggested a few of the revisions that might be made in the Juke Box awards nominating process when the awards are fully discussed at the MOA's spring board of directors meeting.

Through this year MOA members have participated in both the nominating process and final vote. Overwhelming apathy in the first stage, however, has prompted Granger and several MOA directors to consider revising the nominating process.

The most likely step is that a nominating board will be established. "It might be composed of directors, members at large or trade magazine representatives or whoever the directors decide on at the spring meeting," Granger said.

Until this year awards have been made in three categories—"artist of the year," "record of the year" and "record company of the year." A sparseness of returns resulted in the elimination of the last-named award for this year.

Granger added that the addition of several awards in more specific music categories has been suggested, such as a "best country and western record of the year." Granger emphasized that the suggestions for change do not indicate dissatisfaction with the present awards, but rather indicate the inadequacy of the present nominating process.

"There is no question about the merit of the present awards," Granger said. He added that the returns received thus far for the final vote indicate that a large number of ballots can be expected and that the award winners will be decided by clear-cut decisions representative of MOA's membership across the nation.

Role of Coin Machines In Leisure Discussed By SEGA's Lemaire

(Following is a guest editorial from SEGA's Ray Lemaire, who discusses the expanding role of coin-operated machines in the leisure-time industry, offering interesting background information as well as projections for the future. This message originally appeared in "SEGA Harmony," that firm's weekly employee newsletter—Ed.)

Coin-operated devices have been known for thousands of years. The earliest reported use was in the Egypt of the pharaohs, where holy water was ladled to supplicants at the deposit of a coin. During the renaissance toy savings banks were crafted in which a coin would activate a moving panoply of miniature figures.

Great strides were made in the 1800's when a large variety of amusement, vending and music machines were invented. The present century, though, has witnessed the growth of coin-operated machines into a multi-billion dollar industry. And, most of this world-wide expansion has come within the past 15 years.

Coin-operated machines fall into such broad categories as "service" and leisure-time industries. Vending is usually classified under "service" because of its role in consumer products marketing. Most other coin-operated machines, such as games and jukeboxes, are categorized under the leisure-time industry. While all types of coin machines have a bright future, those in the leisure time field apparently have the best prospects.

Leisure time can be defined as free time during which people may indulge in restful pursuits or in recreation. Recreation can be any sport, play, or amusement used for the refreshment of body and mind. Two other overlapping sub-categories are amusement and entertainment, which mean to keep agreeably occupied, interested or diverted.

Obviously, there are many classifications of coin-operated devices designed to serve every aspect of the leisure-time field. Even more obvious is the fact that leisure-time for the average person is growing and the variety of leisure activities is expanding.

There is clearly a double-growth factor to consider in our industry. Firstly, the amount of time people spend assuring the necessities of life —food, shelter and clothing—is steadily diminishing, while the amount of time spent on leisure is rapidly increasing. Secondly, the share of the leisure-time industry occupied by coin-operated machines is growing.

Another factor favorable to progress is that the number and variety of locations suitable for coin machines is swelling. Public interest in such machines is also increasing as new improvements are added each year. With realistic pricing, operators can also afford to place and maintain more games.

Sports, crafts and hobbies are all growing and coin-operated devices are developing with them. Audio-visual simulators have an exceptionally good potential in the sports and action field. But, coin games and simulators do not only mirror real life sports, they create new ones.

The future of coin-operated machines in the leisure-time field appears to be truly exceptional. Our horizons are endless. The new games we are developing will stimulate ability, challenge awareness, awaken perception, encourage competition, promote fair play, excite the imagination, and continue to provide genuine recreation, amusement and entertainment.

Ray Lemaire
SEGA Representative Director

161 Exhibitors Reserve Space at NAMA Convention Nov. 7-10

CHICAGO—A total of 161 exhibitors have already reserved space at the 1970 Convention-Exhibit of Automatic Merchandising, scheduled from November 7 through 10 at the International Amphitheatre here.

Among these are 23 firms which will be showing products and equipment for the first time at the vending show, according to Mel Asch, chairman of the NAMA trade show advisory committee. The 1969 show drew 167 displays.

With Chicago's McCormick Place exhibition hall not yet completed, the NAMA show will be held for the second time in Donovan Hall of the International Amphitheatre complex, said Sidney J. Schapiro, NAMA director of exhibits. He added that the exhibit hall has been refurnished and air-conditioned since the NAMA show was held there in 1967. A total of 112,000 square feet of space will be used for the trade show.

"Profits By Design" has been selected as the theme of the program meetings which are scheduled for the Conrad Hilton Hotel during the morning hours of each convention day. Exhibit hours are set as follows:

Saturday, November 7, noon to 6 p.m.; Sunday, November 8, 1:00 p.m. to 6 p.m.; Monday, November 9, 12:30 p.m. to 5 p.m., and Tuesday, November 10, 12:30 p.m. to 4 p.m.

Special bus service will be available from the Hilton Hotel to Donovan Hall, Schapiro said.

All convention program meetings will be aimed at topics to help vending companies improve their profitability, drawing on speakers and subjects of common interest to the industry, said Dick Starke, convention program chairman. Matt Cockrell is general convention chairman.

Program sessions will be scheduled from 9:30 a.m. to noon each day, beginning with the opening session and NAMA annual meeting on Saturday, Nov. 7. A keynote speaker will be on the agenda for the Saturday meeting.

Sunday's agenda will comprise on-the-job training methods for vending company routemen, based on a new series of equipment service guides, to be followed by a panel of experts on the topic of collaboration for progress by the manufacturer, supplier and service company segments. John Burlington, NAMA chairman, will be joined by vending operator and supplier panelists for this session.

The Sunday meeting will conclu with a presentation on methods f pricing to insure profitability.

A "management game" involvin the entire meeting audience on t subject of profit planning will lea off the Monday meetings, Starke a nounced. He said the managemer game will be based on the NAM Profit Improvement Handbook a thored by Price Waterhouse & C Electronic data processing applica tions for vending companies will b presented as the Monday mornin windup.

The final day's program will dea with developments on safety for mic rowave ovens, new opportunities fo vending companies in serving th growing school market and a fore cast on the economy by a busines analyst.

The annual NAMA banquet, sched uled for Tuesday evening, Nov. 10 will feature Comedian Jimmy Joyce and The Brothers and The Sisters, a well-known singing group composed of 19 girls and boys. Scene of the banquet will be the International Ballroom of the Hilton Hotel, with tickets priced at $15 per person.

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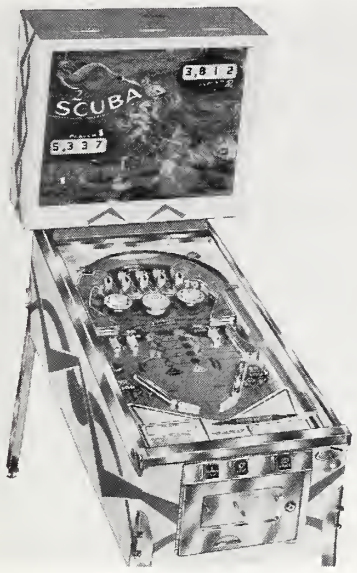
Gottlieb Releases 'Scuba' 2P1. Flipper

■ New Pin Features Advanced Plateau Scoring



Gottlieb SCUBA 2Pl.

CHICAGO — D. Gottlieb & Co. has reached into its sea of ideas to produce "Scuba," the new two-player flipper game with an underwater diving motiff. The game features the "carry over—reset" target sequence which includes four plateaus of scoring, point totals increasing with each plateau.

The key to the "plateau" scoring setup is the "bulls-eye" target sequence located at the top of the playfield. The sequence consists of five targets and when all five are hit, the player scores 500 points and advances to the next scoring plateau.

After the player completes the "bulls-eye" target sequence and reaches a new plateau, three rollovers light for 300 points and the targets are automatically reset to challenge the player attempting for the next plateau.

The playfield includes a "mid-field ball back feature" open at all times, returning the ball and giving the player additional scoring opportunities.

The attractive backglass portrays a quartet of scuba divers in search of sunken treasure while an interested school of fish watch intently. One of the boys decides, however, that a mermaid is more attractive than the treasure and takes off in pursuit. His friend has the same idea, but his girl has others as she holds him back by tugging at his left flipper.

"Scuba" provides four-figure scoring and is available now through all local Gottlieb distributors.

S.A.M.I. Jacked from New York Location

NEW YORK — One of the most brazen acts of machine hijacking took place at a Brooklyn bowling alley location Thursday evening, Sept. 3rd, when two young men in white shirts, posing as mechanics for Active Automatics music and games route, wheeled out a new Midway S.A.M.I. target game in plain sight of regular location personnel.

Hal Zimmerman, president of the route, said he and a legitimate Active mechanic had been there only hours before, to answer a service call on the piece. Discovering that the amplifier had been damaged in shipment, he placed an "out of order" sticker across the coin chute and decided to return with a new amp the following morning. When they did return, no S.A.M.I. !

A rather surprised Zimmerman questioned some location workers who told them the two bogus mechanics had taken the unit out the preceding night and said they thought nothing about it. Zimmerman has advised us that the machine's serial number is #2861 and that it still needs that amp.

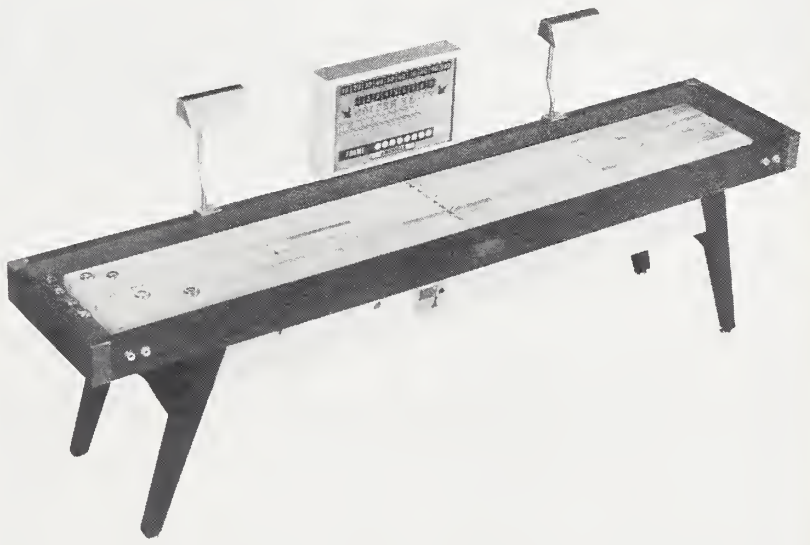
"I have advised Musical Distributors here in Brooklyn of the theft and they are watching out for it. Meanwhile, I hope Cash Box can advise other dealers and operators that this unit is floating around and if they should see it, try to nab the seller. If anyone in the industry runs into the machine, please call me at (516) RO 6-3696."

American Set to Ship 'Golden Eagle' Table

UNION CITY, N. J. — Location tests have been successfully completed on a brand new American Shuffleboard coin-op game, and production has begun at the factory here in Union City. Named the 'Golden Eagle', the game is a coin-op version of American's 9′ long Eagle recreational shuffle item, which debuted earlier this year and has since proved out a most popular piece at schools, hospitals and other institutional type spots.

The Golden Eagle, according to firm general manager Nick Melone, is sized "perfectly" for any location. "We've engineered all the proven cheat-proof features of our regulation length longboards into the little Eagle, such as pingate control which prevents "free" play. While being a scaled down version of our regulation shuffleboard game, it's played exactly the same except the weights are smaller . . . but the game is just as much fun as ever," Melone stated.

Shipments should be out to American dealers within the next two weeks.



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N. Y. Group to Meet On New Tax Threat; "Old Ghost" Back to Haunt State Trade?

NEW YORK — Albert Denver, president of the Music Operators of New York, has called for a general membership meeting this Tues. night, Sept. 15th, at the Park Sheraton Hotel. Meeting will get underway at 8:00 P.M.

On top of the agenda will be the subject of a new attempt by the State of New York to take a sales tax from coin operated equipment collections. Teddy Blatt, MONY attorney, will discuss the implications in the new threat, which began July 21st with the presentation of Resolution 22 to the New York City Council by M. Scholnick.

The resolution reads in part: "Whereas the city of New York is in dire financial need to obtain funds to enable it to provide and expand vital services to its residents; and whereas sales tax on coin operated amusement devices such as juke boxes or similar musical devices would bring much needed moneys into the city treasury; and whereas there is at present no sales tax on coin operated amusement devices; and whereas the sales tax is now under the jurisdiction of the State, be it resolved that the Council call upon and urge the State Legislature to enact legislation to add it to the list of items subject to the sales tax."

Coin trade leaders in the state successfully beat down a previous attempt by Albany to tax collections two years ago. The case moved as high as the State Appelate Div. where collections were finally ruled non-taxable.

The new resolution, while it presents only a mild threat to the present status of collections, in view of the Albany precedent, is important enough to Blatt that all members convene and become acquainted with the matter thoroughly, and to decide on a course of action should the matter get "out of hand."

President Denver has invited many upstate operators to the MONY meeting, considering the state-wide implications of the City Council resolution.

In all probability, Blatt will also discuss some cases where non-members of MONY have illegally duplicated the association's copyrighted Installation and Security Agreement. The agreements, or "contracts" as

TEDDY BLATT

they are usually called, are available to members at 20% a set but have nevertheless been illegally duplicated by operators, notably those not on member rolls.

"We have received information and proof that our Agreements have been copied or reproduced by operators which is in violation of, and an infringement upon our copyrights," Blatt recently asserted. "We have given notice that all persons infringing on our Agreements, will be prosecuted to the full extent of the law, including injunction and treble damages. Persons using our agreements without permission, will be compelled to disclose a complete list of their locations in an examination before trial, so that we may subpeona location owners to determine whether or not the Agreements they signed were copies or reproduced without our permission."

1970 N. Y. Ops UJA Campaign Nears Goal Youngman, Vocalists, Set for Sonin Fete

NEW YORK — Three top entertainers, comic Henny Youngman and singers Chuck Wollery and Debbie Kelley, will appear at the United Jewish Appeal victory dinner and dance of the Coin Machine Division on Saturday evening, Sept. 26., in the Trianon Room of the New York Hilton Hotel.

The announcement was made by chairman Albert Denver, who added that more than 300 tickets have already been sold and that pledges and contributions thus far have exceeded $60,000 for the 1970 campaign.

The gathering will be a testimonial to operator Gilbert Sonin "in recognition of his outstanding record of humanitarian achievement and his efforts on behalf of the coin machine industry".

Urging attendance at the dinner, Denver said it was "an opportunity to pay tribute to a wonderful fellow, and at the same time to voice our support for the people of Israel in these critical days."

The entertainment, to be emceed by WNEW New York Radio disc jockey Scott Muni, will be highlighted by Youngman, the well-known comedian, often called the "king of the one-liners".

Miss Kelley, a blonde-haired vocalist, has been performing primarily in night clubs, specializing in standard material. Woolery, a 28-year-old newcomer, records for Columbia Records and recently cut "I've Been Wrong", a ballad single.

The aim of the New York UJA campaign is to raise an Israel Emergency Fund to aid hundreds of thousands of immigrants in Israel, as well as 60,000 newcomers expected this year.

Another aim is to provide through the general UJA campaign the increased financing required this year for programs of relief, rehabilitation, education and migration assistance, serving needy Jews in 25 countries overseas, as well as refugees settled in Israel and the United States.

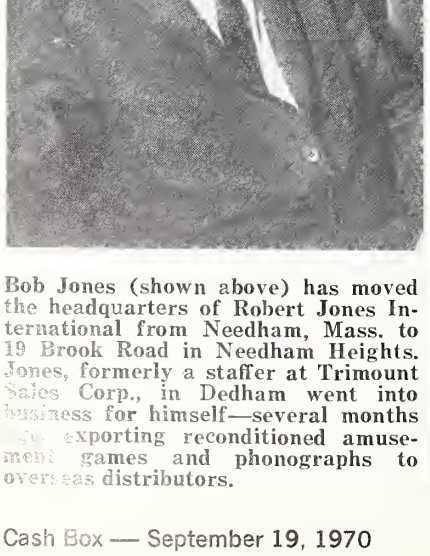
The New York UJA campaign also supports religious, morale and welfare programs for Jews in the United States armed forces and veterans hospitals, as well as services to Jewish community centers and YM-YMHAs across the country.

The UJA of Greater New York is the sole fund-raising agency in the metropolitan area for the United Israel Appeal, Joint Distribution Committee (including ORT), New York Assn. for New Americans, United Hias Service and National Jewish Welfare Board.

Comedian Henny Youngman will headline the entertainment at the UJA Coin Machine Division victory dinner-dance that will honor Gilbert Sonin Sept. 26.

Providing song at the UJA dinner-dance will be vocalists Chuck Wollery (left), who recently cut a single on Columbia Records and songstress Debbie Kelley, a cabaret performer. Emceeing the show will be disc jockey Scott Muni (right) of radio station WNEW in New York.

Jones International To New Mass. H. Q.



Bob Jones (shown above) has moved the headquarters of Robert Jones International from Needham, Mass. to 19 Brook Road in Needham Heights. Jones, formerly a staffer at Trimount Sales Corp., in Dedham went into business for himself—several months ago exporting reconditioned amusement games and phonographs to overseas distributors.

"Galente's Last Stand"

HIALEAH, FLA.—When Allied Leisure Industries first released its 'Wild Cycle' race game to the trade early this summer, it became such a hit with dealers and operators that the factory was posed with a production problem . . . that is, making machines fast enough to meet orders. They completed that rather complimentary hurdle by installing a second production line shift in late July and the supply and demand for the piece has been running at an almost even pace, ever since.

"But things are never all rosey in coinbiz", joked Allied sales manager Gene Lipkin last week, in detailing a rather unusual delivery problem he encountered in the Northwest two weeks ago. As he described it:

We received orders for Cycles from Lou Dunis at Portland and Ray Galente in Seattle, which together made up a trailerload. We shipped the machines via National Carloading and not much more than a week went by when we received a complaint call from Ray, yelling 'where are my machines?'. We called Lou Dunis and learned he got his half okay so I called National. Are you ready for this? They told me a group of Indians had blockaded the road just outside of Seattle and no trucks were allowed to pass thru. They were demonstrating for equal rights. I'm glad to say that Ray got his delivery last Thursday, only 15 days late. This is a crazy business," Gene observed.

Omaha Distrib Declines Governor Bid

OMAHA — Ed Zorinsky, vice president of the H. Z. Vending and Sales Co. here, recently turned down a suggestion from some friends that he file a petition as an independent candidate for governor.

Zorinsky, a member of the Omaha Public Power District board of directors, said he will remain on the board and "finish the things I set out to do—finish the job for which I was elected."

Zorinsky, 42, was elected to the board in November, 1968, defeating incumbent Richard Swensen by 20,000 votes in the general election after trailing Swensen by 13,000 in the primary.

The election was Zorinsky's first attempt at politics and during his campaign he personally placed about a thousand yard signs and made 260 speeches during a six-week period.

Explaining the reasons for his entrance into the political arena two years ago, Zorinsky said in a newspaper interview, "I've always aspired to public service. I happen to believe that medicine, in this regard, is the most meaningful. But, since, I turned to business, I chose politics as the alternate route.

"Politics," he continued, "has become so enmeshed in the life of the average citizen that the only avenue left for him is to get himself politically involved. He must get himself into a position," Zorinsky continued, "where his voice and the voices of those who think as he does will be heard."

After attending high school in Omaha, Zorinsky took pre-medical courses at the University of Minnesota and Creighton University. He then went to the University of Nebraska where he graduated with a chemistry degree.

Zorinsky then decided on a business career and enrolled in the graduate school of executive business management at Harvard.

His career has been at H. Z. Vending and Sales, organized by his father Hymie Zorinsky primarily for the distribution of tobacco products. H. Z., still a large tobacco distributor, also distributes Rock-Ola coin-operated phonographs in Nebraska, Iowa and South Dakota.

CashBox

COIN MACHINE NEWS

Bally Brings New 1-Pl. Trail Drive To Pinball Market

Bally TRAIL DRIVE 1-Pl

CHICAGO — Paul Calamari, Bally Mfg. Corp. sales manager, last week announced delivery of "Trail Drive," the firm's new single-player flipper-type pinball game that features an animated backglass that contributes to five-figure scoring.

The animation is activated when a ball is shot into either of two kickout holes. The "shotgun" protecting the cattle herd then aims his rifle at a cow-hungry bobcat. A pistol shot sound effect is heard and the bullet-riddled bobcat spins in the air.

The "shoot the cat" score is 5,000 points every time the ball enters the side kickout hole and 3,000 when the ball enters the top kickout hole after crossing the top center rollover button. If the ball goes in the top kickout hole without first crossing the button only 300 points are awarded for mowing down the bobcat.

"Trail Drive" also contains an "E-Z Open" free ball gate which is opened when a ball is shot in the top kickout hole. The gate then remains open until the ball escapes through the gate or outhole.

The game can be operated with three or five balls, with or without the match feature. "Trail Drive" is available for immediate delivery through local Bally distributors.

NYS Guild to Meet

BEACON, N. Y. — Mrs. Gertrude Browne, secretary of the New York State Operators Guild, announced that a regular dinner meeting for association members will be held this Wed. night, Sept. 16th, at the Governor Clinton Hotel in Kingston. She advised that several important topics will be on the evening's agenda and hopes for 100% attendance at the meeting. She added that the meeting will begin promptly at 7:30 P.M.

EDITORIAL:

Your Partner, the Location

Most people in the tavern and restaurant business consider the commissions they enjoy from an operator's coin equipment almost as "found money". The location's pure pleasure of earning half the take from your machines without so much as dusting the pieces off . . . much less paying for them or pulling preventative maintenance . . . is the basic reason the operating industry has thrived over these decades.

Sure, a strong argument against direct location ownership of equipment has been the complete separation of location personnel from the costs and labors involved in machine operation. Unfortunately, when the location's total lack of concern for your equipment hurts the take, it's high time to do something about it.

The current wave of machine breakin's and even outright hijackings points up a glaring problem that exists at too many stops—the personnel there simply don't care enough about the machines to protect them, much less merchandise play on them. When a phoney "route collector" with a good set of keys can walk blandly into a midtown bar and open the machine (and even the box) without the bartender looking twice, that's ridiculous. When two "mechanics" can wheel a dolly into a bowling alley and walk out with an "out-of-order" missile game without location personnel checking to see some kind of credentials, that's preposterous. Yet these things have happened and will continue to happen unless the operator insures that his locations take more of a proprietary interest in the equipment.

It has been traditional in our industry to keep location people as far removed from the machines as possible, for obvious reasons. But while this approach may tend to avert the location's ideas on direct ownership, it also removes any concern on their part for the security of the equipment itself. Remember, you the operator are in a great sense an absentee manager, since neither you nor your people are present at every location every day to keep an eye on your investments.

We feel that every operating company, especially those in big cities where the vandalism problem is greatest, should have their routemen warn all location people that they have a moral responsibility to safeguard the equipment. Furthermore, there's nothing wrong with having location people clean off the equipment from time to time . . . after all, the location is your silent partner, ya know.

Every location should be told to call the operating company anytime a strange person comes in to "service" a machine, and find out if the guy's on the up-and-up. Needless to say, they should first check with all strange routemen, legitimate or otherwise, for some kind of identification. Since they enjoy half the take on every machine, the location must understand it has a responsibility to prevent any person from abusing the machines in your absence.

Granger Sees Full House; Names Expo Guest Speaker

FRED GRANGER

CHICAGO — MOA executive vice president Fred Granger last week predicted a record attendance for this year's MOA Exposition and announced Dr. G. Herbert True as guest speaker for the show's opening day seminar on Oct. 16.

Dr. True, an author and research psychologist, will speak on "Salesmanship and Public Relations." He has taught at Notre Dame University in South Bend, Ind. and has given more than 3,000 presentations and lectured at more than 50 major American universities.

Considered an authority on business public relations and salesmanship, Dr. True has appeared on all three major television networks—CBS, NBC and ABC. He is presently a senior lecturer for the American Management Assn. in New York and for the Presidents Assn. of New York.

He serves as a consultant to the National Safety Council, the National Retail Merchants Assn., the Canadian Restaurant Assn., the School of Consumer Banking and the YMCA. He has also been on the faculty of the U. S. Army Management School and the Department of Defense Signal Corps Management Center and has lectured at the U. S. Army War College.

Dr. True received a B. A. degree from the University of Oklahoma, an M. A. from Northwestern and a Phd. from the University of Iowa. He spent six years at Notre Dame as assistant professor of marketing and is a senior partner in the firm of True-Klemp which has offices in New York, Dallas, Kansas City and South Bend.

During the next few weeks he will be in touch with Granger, who will brief him on the operation and problems of the coin machine industry.

Granger has also been in touch with operators throughout the nation as he has traveled extensively, often appearing as guest speaker at state association meetings. According to Granger his spot checks on Expo attendance have been encouraging.

"Operators themselves are more enthusiastic than ever," he says, "despite the fact that business may have been soft in some areas. There is a definite feeling," he continued, "MOA will be a shot in the arm for many who may have had doubts about business conditions and are looking foward to the opportunity of getting together with others in the industry to talk things over."

In his prediction of a record attendance Granger cited the number of requests for advance registration and banquet accommodations which are coming in earlier than in previous years and in greater numbers. State associations will also be participating on a more extensive scale, according to Granger.

VISIT TO THE UNDERWORLD—Shown at a reception held in New Zealand to honor the visit of Yehudi Menuhin are (l. to r.) Mr. A. Glasse deputy mayor to Aukland, Yehudi Menuhin, Mr. A. J. Wyness managing director of H.M.V./E.M.I. in New Zealand, and Dennison Smith N.Z. record retailer.

Brazil's Best Sellers

TOP 10 SINGLES

This Week	Last Week	
1	1	**Airport Love Theme (MCA)**—Vicent Bell—MCA
2	10	**120 . . . 150 . . . 200 Por Hora (Genial)**—Roberto Carlos—CBS
3	2	**Marie Jolie (Fontana)**—Aphrodite's Child—Mercury
4	4	**Reflections Of My Life (N.P.)**—Marmelade—Odeon
5	5	**Mi Viejo (Fontana)**—Piero—CBS
6	6	**Hoje (Itaipu)**—Taiguara—Odeon
7	11	**Yellow River (N.P.)**—Christie—Epic—CBS
8	7	**Cherry Red (Fontana)**—Bee Gees—Polydor
9	3	**Foi Ym Rio Que Passou Em . . . (Saturno)**—Paulinho da Viola—Odeon
10	16	**Espera Um Pouco . . . Um Pouquinho Mais (RCA)**—Milton Cezar—RCA Victor

TOP 5 DOUBLES

1	1	**The End**—Earl Grant—MCA
2	2	**Super Plá Vol. 2**—Various—Som Maior
3	4	**As Bruxas**—Various—RGE
4	5	**Fumace**—Golden Boys—Odeon
5	3	**Foi Um Rio Que Passou Em . . .** —Paulinho da Viola—Odeon

TOP 10 LPS

1	1	**As 14 Mais Vol. 24**—Various—CBS
2	2	**Let It Be**—Beatles—Apple-Odeon
3	3	**McCartney**—Paul McCartney—Apple-Odeon
4	4	**Honey Come Back**—Johnny Mathis—CBS
5	5	**Sua Estupidez**—Roberto Carlos—CBS
6	7	**Travellin Band**—Creedence Clearwater—Liberty
7	6	**Comanda O Sucesso**—Agnaldo Timóteo—Odeon
8	20	**Talento E Bossa De Jair**—Jair Rodrigues—Philips
9	8	**Moonlight Sonata**—Earl Grant—MCA
10	18	**O Romantico**—Altemar Dutra—Odeon

Argentina's Best Sellers

This Week	Last Week	
1	2	***La Distancia Es Como El Viento** (Relay) Domenico Modugno (RCA)
2	1	**Pobre Mi Madre Querida** Sandro (CBS
3	6	**No Comprendes (Rio Amarillo)** Christie (CBS); Bob Cristian (Music Hall)
4	3	***La Cumparsita** Alain Debray (RCA)
5	5	***Y Peguele Fuerte** (Relay) Solvente (RCA)
6	4	**En El Verano (In The Summertime)** Idle Race (EMI); Mungo Jerry (Music Hall); Muchanan (Odeon); Kingston Karachi (RCA)
7	7	**Como Has Hecho** (Relay) Domenico Modugno (RCA)
8	10	***Juan Camelo** (Kleinman) Septima Brigada (Disc Jockey)
9	13	**Neanderthal Man** Idle Race (EMI); Vision 70 (Odeon)
10	11	***Mamarracho** (Relay) Iracundos (RCA)
11	9	**Nos Amamos** (Fermata) Robert Livi (CBS); Ilane Sirkin (Music Hall); Noi Giovani (Fermata); I Protagonisti (RCA)
12	14	**Buen Dia Paz** Blue Mink (Philips)
13	11	***Mamarrocho** (Relay) Iracundos (RCA)
14	8	***Muchacho Que Vas Cantando** (Clanort) Palito Orteba (RCA)
15	12	**Sentado En El Cordon De La Vereda** (Kleinman) Rolando Percy (Music Hall)
16	18	**Hija De La Oscuridad** Tom Jones (London)
17	16	**Cara De Sueño** (Melograf) Naufragos (CBS)
18	16	**Se Te Nota** (Ansa) Sandro (CBS)
19	20	**Si La Muerte Pisa Mi Huerto** Joan Manuel Serrat (Odeon)
20	19	**El Triste** (Edami) Elio Roca (Polydor); Jose Jose (RCA)

*Local

TOP LP'S

1	1	**Shock De Exitos** Selection (RCA)
2	2	**El Sentir . . . Vol II** Jose Larralde (RCA)
3	3	**Alain Debray** Alain Debray (RCA)
4	4	**Tom** Tom Jones (London)
5	5	**McCartney** Paul McCartney (Odeon)
6	—	**Dedicado A Machado** Joan Manuel Serrat (Odeon)
7	8	**Senderito De Amor** Trio Rubi (Music Hall)
8	6	**Festival De Exitos** Selection (CBS)
9	—	**Sandro** Sandra (CBS)
10	7	**Stand Up!** Jethro Tull (Music Hall)

CashBox Argentina

Juan Carlos Crottogini of Edami Publishers informs that they have arranged the representation of Curtwel Music, from the States. Curtwel is owned by **Rachel Welch** and her husband, **Patrick Curtis.** Edami also has the rights to several tunes carried in the new LP released by Odeon of Los Angeles Negros, the Chilean group currently hitting the charts in the interior of Argentina.

CBS reports the release of a new album by chanter **Sandro**, carrying the songs from his film, "Muchacho", which is being currently screened in Buenos Aires. There is also a new LP by **Joe Dassin**, and the first one by local group **Industria Nacional.** On the international side, there is a new single by **Roberto Carlos**, "120-150-200 Kilometers Per Hour", which is expected to sell strongly, and the new LP by leading US star **Bob Dylan.**

Leo Bentivoglio of Phonogram reports that the initial pressing of the "Woodstock" three LP set has been completely sold, which shows the good reaction of the trade and customer to this effort. The diskery is now preparing the first LP by Spanish chanter **Victor Manuel** on Philips, to be released in a couple of weeks, and another LP by **Paul Mauriat.**

RCA's Garbarino reports that toppers **Adoflo Pino** and **Bob Cook** will establish in the States the basis for a good market for several local artists during their visit to New York which starts next week. The campaign includes the presentation of several top names at the Latin Song Festival, in New York, and a strong promo campaign covering the U market and especially the Spanish speaking areas. This export move is expected to bring strong results in a few months, and will be continued in future.

Denon Records will be celebrating its second anniversary come Oct. 1st with the release of three new singles. The new releases are by Yukari Itoh, Jimmy Osmond, and Peggy March. Miss March signed with Denon last June after her RCA contract expired. Also scheduled for release is an album containing selections of Denon's major artists.

Teichiku Records recently completed an agreement with the C. G. C. Record Company which calls for the release of four singles and two LP's. C. G. C. was established by Bo Crewe to unify his record and publishing company. C. G. C. will also have the sales rights to Maxwell Records.

Canary Records in cooperation with Bon Music, have opened a mobile recording car fully equipped with stereo recording units which will service recording artists who do not have their own recording facilities. The mobile studio was designed by Mr. Yoshikazu Hirata.

During their recent week long engagement at Toronto's O'Keefe Centre, Columbia's Johnny Mathis and RCA's Henry Mancini were generous with their time for radio and television interviews. They are seen here with Bruce Marsh, filling in for the ailing Elwood Glover on the network show of "Luncheon Date" (CBC-TV).

Australia's Best Sellers

This Week	Last Week	
1	3	**El Condor Pasa.** Simon & Garfunkel. Control. C.B.S.
2	1	**In The Summertime.** The Mixtures. Essex. Fable.
3	2	**The Wonder Of You.** Elvis Presley. Leeds. R.C.A.
4	—	**Raindrops Keep Falling On My Head.** Johnny Farnham. Belinda Columbia.
5	4	**Knock Knock.** Liv Maessen. Southern. Fable.
6	7	**Let It Be.** Beatles. Apple. Northern.
7	6	**A Little Bit Of Soap.** Paul Davies. Mellin. Stateside.
8	—	**Yellow River.** Jigsaw. Castle. Fable.
9	5	**Old Man Emu.** John Williamson. July. Fable.
10	10	**Little Green Bag.** George Baker Selection. Veronica. Parlophone

Germany

An international record anthology of recorded music will be published in the English language by "Jugend und Volk-Verlagsgesellschaft" in Wien-Muenchen in 1971. This book includes in 475 discussions about 3000 records, mostly from Europe and the USA.

On the "Jazz-days" in Berlin, **Bill Evans, Earl Hines, Dave Brubeck** and **Jerry Mullegan** will perform. Other attractions will include a battle of the bigbands with **Oliver Nelson**, the **Clarke-Boland-Bigband, Dizzy Gillespie** and **Buddy Rich . . .**

On 27th and 28th of August, this year's sales convention of CBS Records took place in the hotel "Gravenbruch." The new productions were introduced to the gathered CBS-staff in an audio-visual presentation. Among them were as many as 38 new LP's and 15 double-albums in the pop- and progressive music fields. In the field of classical music, 10 LP's and 4 subscription-cassettes were announced. In addition to that, a number of color films about CBS artists were shown and the system of quadrophonic sound was demonstrated in detail. Reports of the different branches of the company and a survey on the past business year rounded off the official part of the meeting. Terminating the convention was a big gala evening for which CBS had invited co-operating producers, press people, and all its employees. The splendid starrings of German and foreign CBS artists were presented in a sly way by disc jockey **Fred Metzler.** The guests of the evening will remember for a long time the performances of **Mary Roos, Stella Mooney, Dunja Rajter, Roberto Blanco, Mike Brant, Costa Cordalis, Rene Kollo** and **Bernd Spier.**

Philip Roberge of Alexis Korner Music and **Mrs. G. Seeger** as well as **Michael Karnstedt** of Peer Music concluded a long term agreement. Peer Music acquired from **Alexis Korner** and **Peter Thorup** 10 titles for Germany, Austria and Switzerland. The Alexis Korner titles were previously published by Metronome on the LP "Both Sides." The Peter Thorup titles will follow soon by MCA. Furthermore, Peer announced that for September the publication of the first German speaking record of the American singer **Eartha Kitt** is to be expected. The titles are: "Gib mir deine Haende" and "Ein Sommertraum." They are composed by the German authors **George Moslener, Manfred Oberdoerffer** and **Knut Kiesewetter . . .**

Teldec starts the autumn saison with more than 50 LP's. The 5 stars program and phase 4 stereo are the guarantee that only the best productions will be presented. Among others, 12 international successful composers such as **Christian Bruhn, Lee Hazlewood, Martin Boettcher, Bert Kaempfert** and **Gilbert Bécaud** will be included. This 5 star LP titled "Mein Lied fuer Peggy" (My Song For Peggy) was just published.

A sales hit of the last month was the double-album for 19 DM (5,5 Dollars). Therefore, Teldec will publish as double-albums "Country Music Hall Of Fame," "Blues Giant John Mayall," "Super-Blues World" and "Portrait In Music/Hildegard Knef."

Metronome Records presents **Led Zeppelin III.** This announcement has created a storm of advanced sales. The first sales balance of the Zeppelin boom amounted to 100,000 LP's.

Ariola-Eurodisc announced that they have taken over the distribution of the double album "Mad Dogs and Englishmen." This is the recording of the opening concert by **Joe Cocker** accompanied by a bigband in the Fillmore East Theatre in New York.

Taste will give five concerts in Germany in September. During that time, singer and songwriter **Jake Holmes** will be introduced to the German public. Polydor has just recorded the first LP with Jake.

Dave Gerrick will be presented by the Electrola on September 17 in Ruedesheim/Rhine to the press with his latest single in the German language.

Germany's Best Sellers

This Week	Last Week	
1	1	**In The Summertime**—Mungo Jerry—PYE (Deutsche Vogue)—Francis Day & Hunter
2	2	**El Condor Pasa**—Simon & Garfunkel—CBS—Budde
3	3	**Yellow River**—Christie—CBS—Melodie der Welt
4	4	**A Song Of Joy**—Miguel Rios—Polydor—Melodie der Welt
5	7	**All Right Now**—Free—Island—Melodie der Welt
6	—	**Lola**—The Kinks—PYE (Deutsche Vogue)—Aberbach
7	5	**Up Around The Bend**—Creedence Clearwater Revival—Bellaphon—Burlington/Arends
8	8	**Groovin' With Mr. Bloe**—Mr. Bloe—Hansa (Ariola)—Intro
9	—	**El Condor Pasa**—Facio Santillan—Riviere (Metronome)Budde
10	—	**Neanderthal Man**—Hotlegs—Fontan (Philips)—Francis Day & Hunter

Joe Woodhouse, Capitol's Ontario promotion manager, is shown with Anne Murray currently climbing the Cash Box chart with "Snowbird". Woodhouse was responsible for radio action throughout Ontario as well as store promotions that assisted in the launching of Miss Murray's recording career.

REBIRTH—After taking a short time off as a group Barry (l.), Maurice (second from r.), and Robin Gibb (r.) have returned as the Bee Gees, spending the first week of their reformation recording at Morgan Studios in London towards an album and single for Autumn release. Shown with the brothers is manager Robert Stigwood.

Mexico

Almost simultaneously, RCA and CBS/Columbia Int'L released the Organ version of **Miguel Rios** hit "Song of Joy".—CBS's with **Sergio Peréz** is a good commercial issue but RCA's with **Chucho Ferrer** is more than that.—Ferrer's orchestration includes a few bars of the last movement of Beethoven's Ninth Symphony that gives the piece a strong Beethovenian character.

Dusa's presentation of **Berthina**, the label's latest discovery, was quite a success. The radio, tv, press and music people agreed that she is a most outstanding talent, and started to call her the New Song's Cinderella.—Berthina's Polydor first record is about to be released.

Marco Antonio Muñiz is recording some of his latest hits to be sent to Brazil as part of the promo campaign to back up his forthcoming personal appearances in that Country. He will be the Mexican representative in the Rio de Janeiro Festival and will do TV and night clubs. Some of the cuts on the LP are "Nadita de Nada", "Paloma Negra" and the Portuguese version of "Gwendoline".

Oscar Chávez, just accepted an invitation of the Consejo Nacional de Cultura de la República de Cuba, to take part in the II Festival de la Canción Popular to be held from the 8th to the 22nd of November at Varadero Beach, Cuba.—

Three of the most important recording firms in Mexico are after the **Trio Los Panchos** contract. Trio Los Panchos left CBS/Columbia International after 20 successful years.—

The most aired number in México is "Madmoiselle Ninette" with the Nigerian group the **Soulful Dynamics** on Polydor.—This is Dusa's third top seller.—

Now on the market, is a new **Manolo Muñoz** LP.—Manolo Muñoz, pioneer of the "rock wave" a few years ago, is making a brilliant come back with this record.

The opening of the new Music Hall recording studios was one of the main events of the season, with attendance from all the other recording companies and an unusually bright gathering. The studios' equipment was highly praised, and considered by technicians and critics as one of the best in Latin America, and fully on an International basis. Music Hall's **Calvo** and **Selasco** feel that the studios will allow an increase in the share of local recordings and are a sound investment (in both senses), since Music Hall has been operating with several other studios in town, up to now.

Odeon offered a reception to Mr. **Hilary Watson**, Export Manager of London Decca, who paid a visit to Argentina for chats with the people of the label directed by **Alan Campbell.** The diskery is now enjoying strong LP sales, thanks to several albums by artists like **Tom Jones, Paul McCartney** and the **Beatles.**

EMI Suppliers' Sales Manager, **Ramon Villanueva**, travelled to London to be present at the International Convention of A&M and visit headquarters of EMI, Ltd. After his stay in London, Villanueva will travel to Paris, for contacts with Pathe-Marconi and Vogue, and to Madrid, where he will hold talks with people from Belter and Zafiro, two of the major record companies in that country.

Fermata Brenner sends word about the release of "Juntos", the **Mina** song which is placed at the top of the current Italian charts; in Argentina, it is also expected to sell strongly in the rock music field there is a new group, named **Edad de Piedra** (Stone Age), and its first single is "Desesperación". For the folk music lovers, Fermata has contracted new chantress **Adelina Villanueva,** who has already waxed a tune by Hugo Ferrari.

Mexico's Best Sellers

This Week	Last Week	
1	1	**Raindrops Keep Fallin' On My Head**—B. J. Thomas—Scepter
2	5	**In The Summertime**—Mungo Jerry—Gamma
3	2	**Run To Her**—The Beeds—Buddah
4	3	***Alguien Vendra**—Jose Jose—RCA
5	4	**Soolaimon**—Neil Diamond—Orfeon
6	7	**Train's Graveyard**—Creedence Clearwater—Liberty
7	6	**Te He Prometido**—Leo Dan—CBS
8	—	**Celoso**—Roberto Luti—Gamma
9	—	**Mademoiselle Ninette**—Soulful Dynamics—Philips
10	10	**Song Of Joy**—Miguel Rios—Gamma

*Local

MCA Int'l Italy Confab To Introduce New Album Release

NEW YORK — Richard Broderick, vice president of MCA Records International, hosts a three day sales meeting at Lake Maggiori, near Milan, Italy this week (14-16). Attending the meetings with Broderick will be Mike Maitland, president of MCA Records as well as Sal Chianti, president of MCA Music Publishing division. This will be Maitland's first opportunity to collectively meet the foreign licensees of MCA Records International.

Licensees in attendance include representatives from Scandinavia, the Benelux countries, Germany, Austria, Switzerland, Turkey, England and others.

New Product

At the meetings, Broderick will present the new Decca and Kapp merchandise which was so well received at the recent MCA meeting in New York, including product by such artists as Rick Nelson, the Irish Rovers, Marian Henderson, Charles Lloyd and others.

Included in the presentation will be the introduction of an unusual concept album, "Age of Mouse," which features Doug Ashdown and comes from Australia. The meetings will also mark the first audition for MCA licensees of the soon-to-be released "Jesus Christ Rock Opera—The Last Seven Days," which is scheduled for release in early Oct. in the U. S. as well as England, Europe, Latin America and the Far East and which will be supported by a big promo and publicity campaign.

Much of the meetings will be devoted to marketing aspects of the MCA line in Europe with heavy emphasis on cassette and cartridge tapes.

These meetings will also serve to introduce to the licensees MCA International's newly created economy label, Sir Val, which was introduced in the Benelux market just one month ago with an initial release of six albums which has, according to Broderick, already sold over 100,000 units in that market alone.

Tokyo Pop Fest Due In November

WASHINGTON, D. C. — The First Tokyo International Popular Song Festival is to be held in Tokyo under the sponsorship of the Yamaha Council of Music with the support of the Japanese Ministry of Foreign Affairs and the Agency for Cultural Affairs.

1. The Festival will take place at the Nihon Budo-kan Building at Kudan, Tokyo, Japan. The schedule of the festival is as follows: Nov. 20, 1970—Preliminary selections; Nov. 21, 1970—Preliminary selections; Nov. 22, 1970—Final selections.

2. Participants: A composer, a singer and a person who accompanies the musicians (accompanist, manager, conductor, lyricist, etc.) are requested to arrive in Tokyo on or before November 17th. Round trip travel expenses for the three participants, including room and board (between November 17 and 23), will be paid by the Yamaha Council of Music.

3. At the preliminary selection ten (10) songs are to be selected. At the finals the winners of the following prizes are to be decided:

(A) Grand Prize
  a) Best composition . . $3,000 & supplementary prize
  b) Best singer . . $3,000 & supplementary prize
(B) Composition Prize—1 . . $1,000 & supplementary prize
(C) Singing Prize—1 . . $1,000 & supplementary prize
(D) Participation Prize

4. Entries should consist of popular music with words and either unpublished or published after January 1, 1970 in the relevant country.

5. Deadline for applications: September 30, 1970

6. Applicants are requested to submit a tape-recorded version of their music (7½ inch or 19 cm); a score of the music and lyrics (3 copies) with English or Japanese translation; a brief personal history and photographs of composer and singer.

All entry material should be forwarded to the following address: Mr. Junichi Yanai, Yamaha Council of Music, c/o Suyama Building, 1-1, Ebisu Minami, Shibuya-ku, Tokyo, Japan.

7. The Yamaha Council of Music is to set up the Tokyo International Popular Song Festival Selection Committee, who will select participating compositions (music) and inform the relevant composers.

Rich To Euro

HOLLYWOOD — Buddy Rich embarks on the first leg of a 13 nation European tour beginning Oct. 20. Stockholm, Sweden is the initial stop, followed by Oslo, Copenhagen, Paris, Prague, Vienna, Milan, Rotterdam, Brussels, Stuttgart, Belgrade, Berlin, Barcelona and then a long stint in various British cities.

Isle Of Wight Promoters Vow 'Never Again'; Deficit High

LONDON — The giant Isle of Wight pop festival ended Aug. 30 with vows of "never again" from all sides for varying reasons. On the last day, the three Foulk Brothers, who run Fiery Creations which organised the fest, estimated that the enterprise might show a deficit of £50,000, but this could be offset substantially when fees from concessionaires and movie and recording right payments come in.

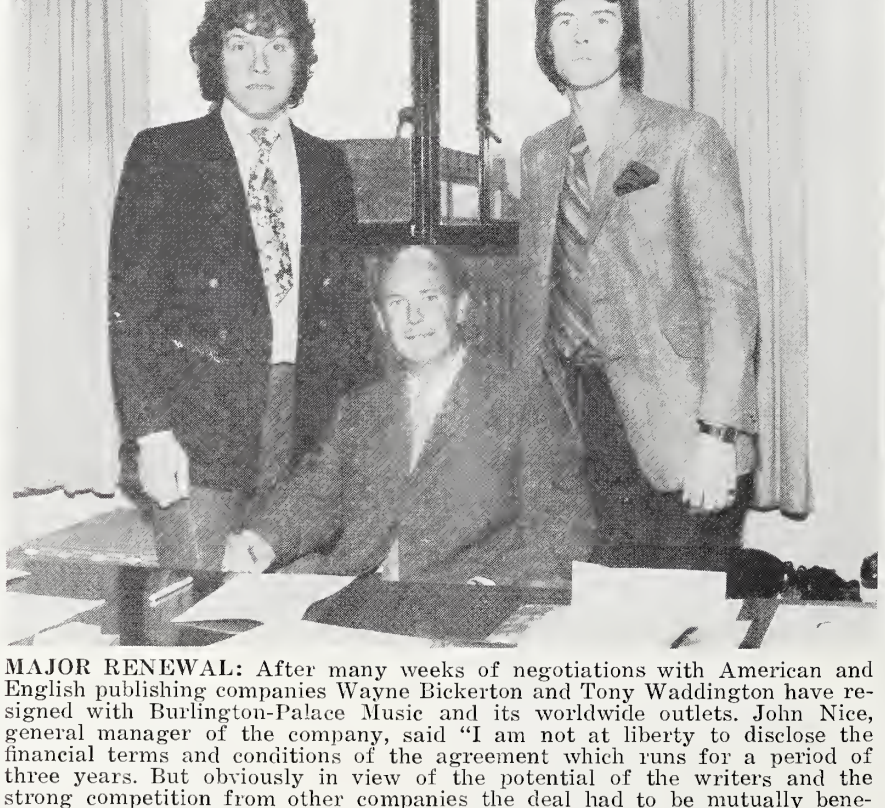
Tiny Tim Stars

Over 200,000 attended the five-day event, and artistically Tiny Tim seemed to strike the warmest and most responsive chords and rapport with the huge audience, possibly because he was not so deafening as most of the other acts. Bill-topper Joan Baez was reported to be donating part of her £8,000 fee to a modern British do-your-own-thing school, and the rest to anti-Vietnam war funds and peace studies in the States. The police authorities rated the behavior of 90% of the crowd as very good, but the other 10% caused the trouble and the headlines.

Extremist Clashes

Most of the offensive minority comprised foreign Maoists, anarchists and other lunatic fringers, plus the usual cantankerous contingent of home-grown Hell's Angels. They clashed with the Fiery Creations security force early in the festival when they started tearing down the arena fences on the pretext that pop should be free and untainted with any capitalistic profit motive, and then occupied National Trust downland overlooking the stage, and watched and heard the entertainment from this vantage point without paying the £3 entrance fee to the enclosure. Their numbers and violent attitude dissuaded Fiery Creations from attempting to dislodge them and the Hampshire constabulary, heavily outnumbered at all times, turned a Nelson's eye on the widely prevalent pot smoking, although over a hundred arrests were made in the early stages of the fest before the crowd swelled to its largest proportions. The punchy portion of the audience started more trouble on the final day when the catering sector was being dismantled, and created a considerable amount of damage as well as looting a lot of food and equipment. With most of the multitude gone, the 1,100 acre site constituted a real-life nightmare for anyone interested in the aims of Conservation Year, but a number of destitute hippies stayed behind to help the Fiery Creations staff clear the vast mountains of litter and debris and earn their ferry fare back to the mainland.

Fiery Creations say "never again" on account of the violent elements who expect everything for nothing and a free hand to batter anything and anyone they wish, and island residents led by Isle of Wight Member of Parliament Mark Woodnutt say never again on account of everything, not least of which is the fact that the police were unable to enforce the law when confronted by such an enormous gathering. The Wight fest climaxes a year of open-air pop happenings, with virtually all its predecessors ending in financial and or meteorological disaster and hostile rumblings and recourse to law from the local citizenry, and is almost certainly the last. It remains to be seen how long the open-air free concert idea can survive the brawling, belligerent presence of Hell's Angels and similar provocateurs.



MAJOR RENEWAL: After many weeks of negotiations with American and English publishing companies Wayne Bickerton and Tony Waddington have re-signed with Burlington-Palace Music and its worldwide outlets. John Nice, general manager of the company, said "I am not at liberty to disclose the financial terms and conditions of the agreement which runs for a period of three years. But obviously in view of the potential of the writers and the strong competition from other companies the deal had to be mutually beneficial to all parties concerned". Bickerton and Waddington agreed that they are delighted with the deal. The duo have been writing together for three years and have had songs recorded by Tom Jones, The Bachelors, The Flirtations, Charlie and Inez Foxx and many others.

Photo shows the two upstanding writers Wayne Bickerton and Tony Waddington together with Burlington Palace General Manager John Nice.

Toyo Radio Sets New Tokyo Home

NEW YORK — Toyo Radio Company Ltd. of Tokyo plans a new corporate headquarters building. The new 10-story structure, scheduled to be occupied in mid-1971, will provide about 100,000 square-feet of modern office space for Toyo's 1,900 home-office employees.

The $10 million building, located in Tokyo, will have modern facilities including all-season air conditioning throughout, and ample off-street parking will be provided. The exterior of the building will be trimmed with a combination of glass and copper-finish siding, and terra-cotta brick.

In addition to offices the ground floor will include a demonstration showroom, where many of Toyo's full line of home entertainment products will be on display.

Other Toyo offices and factories are located throughout Japan. Toyo's portable, home and auto AM and FM radios, cassette and cartridge stereo tape players and recorders are marketed in the U. S. by Toyo Radio Company of America, Inc., 1842-B West 169th Street, Gardena, Cal.

New Dates For Rio Pop Fest

WASHINGTON, D. C. — The Fifth International Popular Song Festival scheduled to be held in Rio de Janeiro Sept. 23 to October 4, has been postponed to Oct. 15-26.

Larry Douglas Co. Signs Rep Deals

MILAN — Larry Douglas Productions has concluded a three year contract with Dominique Lamblin of French Decca in Paris and Francisco Figueras of Belter Records of Barcelona.

According to his arrangement with the two international directors, Douglas reports, French Decca will have access to all material in his firm, with the exception of the Dorians, for France, Monaco, French territories and former colonies. The Dorians are heard on Vogue Records in French. The Belter deal is for Spain.

In another development, Jeff Kruger, chief of Ember Records, is undertaking a fall drive on Douglas' artists, including the Dorians, Jones Girls, Eddie Robinson, Tony & Tyrone, Marshall & Newell and Fork in the Road, all of whom are Detroit-based acts. Ember will promote in England, the Commonwealth countries, Erie, South America, Eastern Europe, Israel, Turkey, Greece, among other areas.

Guy Marasco of Halfway Productions in Detroit is the associate and partner of Douglas, who is based in Paris.

4 Tops To Britain

NEW YORK — Motown's The Four Tops begin one of the most extensive tours of England by any Motown group on Sept. 18 in Wolmerhampton.

Other cities to be visited by the Tops include Sheffield, Hanley, Manchester, Croyden, Bristol, Birmingham, Liverpool, Gloucester, Cardiff, Southampton and Hammersmith.

The group winds up its tour on Oct. 11 and will resume U. S. appearances on Oct. 31 at Kleinhans Music Hall, Buffalo.

Singleton Music Adds Overseas Affiliates

NASHVILLE — Shelby Singleton Music, Inc. and affiliates, with the recent signing of a sub-publishing contract with Edizioni Musicali La Voce Del Padrone for the territory of Italy, now has sub-publishing agreements in effect in all major world wide markets. Earlier this year agreements were made with Clan Music Pty., Ltd. (South Africa), Toshiba Music Publishing Co., Ltd. (Japan), Les Editions Pathe Marconi (France and Luxembourg) and Editorial Musical Odeon, A. V. (South America).

The Singleton publishing group is represented in other parts of the world by Peter Maurice Music Co., Ltd. (The British Commonwealth), Les Editions Internationales Basart (Belgium and Holland), Canciones Del Mundo (Spain and Portugal), Festival Music Pty., Ltd. (Australia) Sweden Music AB (Scandinavia), and Edition Intro. Gebr. Meisel OHG (Germany, Austria and Switzerland).

CashBox Spain

A sort of "Record Fair" is being held this month at Valladolid, Old Castle's biggest town. Though some music papers have labelled it as "the Spanish MIDEM" it is still much too early to give it such a pompous name. From the commercial point of view, it is just a foreword. To begin with, it is not an actual Record Fair, but only a section within a bigger "Samples Fair". This "Record Fair" has doubled its number of stands since 1969, the first year, and it could well mean something important in future. The growing importance is already reflected in some of the planned galas, **Atahualpa Yupanqui** on September 12 and 13, **Miguel Rios** on the following day, then **Círculos, Cerebrum, Evolution, John Walker** and **Oliver** on September 15 in a "happening Mundo Joven", Violines en el Tejado on the two following nights, a live TV program—"Estudio Abierto", by **José María** iñigo—on September 18, with performances by **Mike Kennedy, Andrés do Barro, Luis Aguilé, Círculos** and **Donna Hightower, María Dolores Pradera** on September 19 and 20, and **Antonio Gades's Ballet** on the remaining nights of the Fair. Some firms, like Ekipo, are using the facilities of the "Record Fair" to offer a total sample of their biggest talents.

Spain's Best Sellers

Singles—September 2, 1970

This Week	Last Week	
1	1	**Un Rayo De Sol**—Los Diablos—Odeón
2	2	**Corpiño Xeitoso**—Andrés Do Barro—RCA
3	3	**Como Un Gorrión**—Juan Manuel Serrat—Zafiro
4	4	**Cecilia**—Simon & Garfunkel—CBS
5	5	**Bridge Over Troubled Water**—Simon & Garfunkel—CBS
6	6	**Cuando Me Acaricias**—Mari Trini—Hispavox
7	9	**El Cóndor Pasa**—Simon & Garfunkel—CBS
8	—	**In The Summertime**—Mungo Jerry—Hispavox
9	8	**La Nave Del Olvido**—Henry Stephen—RCA
10	7	**Aleluya Del Silencio**—Raphael—Hispavox
11	10	**Carmina**—Victor Manuel—Fonogram
12	12	**Señor Doctor**—Los Payos—Hispavox
13	14	**People Talking Around**—Los Bravos—Columbia
14	17	**Yellow River**—Christie—CBS
15	15	**Mamy Panchita**—Marisol—Zafiro
16	11	**Jingo**—Santana—CBS
17	13	**Let It Be**—The Beatles—Odeón
18	18	**American Woman**—Guess Who—RCA
19	—	**Achi-li-pu**—Dolores Vargas—Belter
20	20	**Leonor/Meu Ben Dorme**—Juan Pardo—Zafiro

L.P.s—September 2, 1970

This Week	Last Week	
1	1	**Bridge Over Troubled Water**—Simon & Garfunkel—CBS
2	4	**Llena Tu Cabeza De Rock**—Various Performers—CBS
3	5	**Victor Manuel**—Victor Manuel—Fonogram
4	2	**Let It Be**—The Beatles—Odeón
5	3	**Get Ready**—Rare Earth—RCA
6	8	**Serrat-4**—Joan Manuel Serrat—Edigsa
7	6	**Aguaviva**—Aguaviva—Acción
8	—	**Así Es Jethro Tull**—Jethro Tull—Fonogram
9	7	**American Woman**—Guess Who—RCA
10	—	**Hits & Soul**—Various Performers—Hispavox

CashBox Belgium

Humo's top 5 LP's are 1° "Cosmo's factory" (Creedence Clearwater Revival) on Liberty, 2° "Blood, Sweat & Tears 3" on CBS, 3° "Question Of Balance" (Moody Blues) on Threshold, 4° "Bridge Over Troubled Water" (Simon & Garfunkel) on CBS and 5° "Eric Burdon Declares War" (Eric Burdon & War) on MGM.

Inelco artists **Jeff Collins** and **Tony Christie** were in Belgium for TV appearances. **Fair Weather** performed in the BRT show "Hey." The British group **Fynn McCool** performed in the "Puzzle Club." An LP of the same name was also released. "Cecilia" is the first LP by the **Harmony Grass.**

Vogue released singles by **Miriam Makeba, Joe Dolan, Antoine, Family, Picketty Witch, The New Seekers, Ides of March** and **Ella Fitzgerald.**

Polygram released singles by **Ciska Peters, Bonny St. Claire** and **Blue Planet,** all Dutch artists. A first LP is set for cabaret singer **Zjef Vanuytsel,** entitled "De zotte morgen." "The Little Richard Story" is a double LP release on the Joy label.

Polydor released the first LP by **Eric Clapton** and the second one by **Ten Wheel Drive.** The track "Morning Much Better" was also released as a single. "Beach party" is the new LP by **James Last,** whose orchestra is the most popular in Belgium.

Fonior released **Joe Cannon's** "Numbers" on London. This number is extremely popular at the seaside. Promotion-girl **Snieze Vlaminck** is still doing a fantastic campaign for **Julio Iglesias.** She even tried to get him over here for TV appearances. His first LP is eagerly awaited. The first LP by **Brotherhood of Man** was released too.

CBS-Artone reports good sales for all old and new **Andy Williams** LP's. This success is due to his TV-series, "The Andy Williams Show," which is weekly telecasted on Dutch TV. He also has a new LP entitled "Can't help falling in love." Other new CBS LP's are "**Gary Puckett** and **Union Gap's Greatest Hits**" and "**Al Kooper.**"

Gramophone's promotion team is still doing its utmost for all Tamla Motown material. A first reward is a BRT National top 30 entry for **Edwin Starr's** "War." Further TM LP's are "Best of Marvin Gaye," "Best of Marvin Gaye & Tammi Terrell" and "Best of Jr. Walker & The All Stars." These are all promotional LP's.

The popular Belgian singer **Marc Aryan** has a new single entitled "Adieu mon belle amour." The second LP by **Rare Earth,** "Ecology," was released on Rare Earth. The group became famous with "Get ready." Progressive albums are "Floating Bridge," "Clover," "Electric Rock," "Ainsley Dunbar Retaliation" and "Canned Heat '70 Concert."

Music For Pleasure does an enormous publicity in the Belgian shops. The September releases are the LP's "The best of Bosa Novas," "Hit Parade '70", "Les succès d'Adamo à L 'accordéon par Oscar Saintal," "Joop Fischer," "Salute to Kaempfert," "Soul hits," "Moussorgsky's Pictures at an exhibition."

Palette artists at the Ostend Festival were **Joanna** for Belgium and **Jimmy Campbell** for England. Jimmy Campbell was part of the winning team, and this was an excellent promotion job for his album and single release on Palette. Joanna won the prize of the best interpretation and the highest personality. Her new record "Goodbye my love/Vite vite" was rush-released.

All the local talents were present at the important Radio contest at Middelkerke. It was **Rita Deneve** who won the first prize (80.000 Belgian francs). This was great promotion for her new record. **Jimmy Camble, Joanna** and **Will Tura** appeared in the TV-programs "Echo" and "Tienerklanken." Rita Deneve appeared in "Echo."

Digno Garcia is in Spain for two months. His new record, "Pais tropical," was released with a very important promotion. Special cards were added. **Free Pop** was released in Italy as well as **Luigi's** "A song of joy." A special TV spot has been produced with Luigi for TV Canada (Compo Records). The first album by **Peter Loland** was also released in Japan.

Belgium's Best Sellers

This Week	Last Week	
1	1	**Tickatoo** (Dizzy Man's Band—Cardinal—Apollo Music).
2	5	**Back Home** (Golden Earring—Polydor—Primavera).
3	3	**Lola** (The Kinks—Pye—Primavera).
4	4	**I (Who Have Nothing)** (Tom Jones—Decca).
5	2	**Are You Ready?** (Pacific Gas & Electric—CBS).
6	6	**In The Summertime** (Mungo Jerry—Pye—Tremplin/Paris).
7	11	**Neanderthal Man** (Hotlegs—Fontana).
8	13	**Natural Sinner** (Fair Weather—RCA—Belinda).
9	16	**Something** (Shirley Bassey—United Artists).
10	8	**I Don't Believe In If Anymore** (Roger Whittaker—Philips).

Two Gold Records for "Bridge over Troubled Waters" and "El Condor Pasa" by Simon & Garfunkel are given to CBS/Sony International A & R Department by Radio Tokyo Network. These songs were No. 1 hit songs for 5 weeks on Radio Tokyo Popular program. Top (from left) Iijima, D. J., Tsutsumi, A & R, Hirakawa, D. J., Okamoto, Promotion, Ishikawa, Assistant Manager, A & R. Bottom (from left) Sasaki, Publicity, Ishii, Promotion, Yagifu, Director.

cashbox

INTERNATIONAL MUSIC SECTION

No strangers to charts around the world, The Kinks have made a welcome return after an absence of two years with their smash hit, "Lola," released on Pye. The group is busy working on albums for autumn release, and meanwhile Ray Davies is penning numbers for new controversial movie "Percy".

CashBox Great Britain

British disk production and sales continued their upward trend in May of this year. Total pressing figures for the month were 8,234,000, an 8% increase on May 1969, and LPs at 4,777,000 showed a 10% increase on last year while singles climbed by 5% to 3,444,000. Production during the first five months of this year ran 10% higher than in 1969. Total May sales at £2.6 million were 28% higher than May of last year, with home sales up by 27% and exports increasing by 31%. Sales for the first five months of 1970 were 23% higher than for the corresponding period last year, with home results showing a 27% improvement and exports escalating by 6%.

Four disk indies and precision tapes hit the road earlier this month to present their fall product to retailers at a series of nationwide shows. Tagged the Super Group Shows, they were inspired by the success of the first jointly presented dealer receptions last year, and Warner-Reprise, Liberty-UA, A & M and Island hope to emulate the 1969 results with interest. Dealers' invitation tickets are numbered, and go into a draw at each venue with dozens of free albums and tapes and a vacation for two in the Canary Islands offered as prizes. The vacation will be awarded to the ultimate winner amongst the successful ticket holders from each venue, and will be drawn for on the final show night at Coventry Sept. 18th. The reasoning behind the caravan is to make personal contact with, and sell directly to the country's dealers as opposed to trading with them through the distributors, as happens during the rest of the year. Warner is unveiling its special in store promotion at the shows centered on ten LPs, and Liberty-UA is introducing its relaunched Sunset budget label and display units and point of sale aids for its big fall tape launch. A & M will spotlight its new budget series called Mayfair, as well as full price LP product, and the Island team of labels has a full range of album repertoire for the dealer's attention. Precision, participating in the caravan for the first time, will screen a five minute documentary movie with commentary by deejay **Pete Murray**, explaining the manufacture, application and use of tapes and showcasing material from the Precision catalog. The movie will be available for use at consumer level in shop promotions.

The first Festival of Arts of India in Britain will be staged in London, Sept. 20th and 21st at the Queen Elizabeth Hall, with subsequent dates at the Royal Festival Hall, Birmingham, Manchester, Leeds and Edinburgh. The presentation features a company of leading Indian singers, instrumentalists and dancers with the emphasis on the traditional style of Indian music and dance. The Festival inaugurates the Sanskritik Center of Indian Arts, which is being established in London to promote Indian culture and is under the artistic management of Shankar Presentations.

Following talks between DJM chief **Stephen James** and **Frank Chalmers** of EMI's international division, DJM product is to be marketed by EMI and its associate companies in India, Pakistan and the countries of Eastern Europe including the Soviet Union. DJM repertoire will also become available in cartridge and cassette form as a result of another pact which James has set with Precision Tapes. He is planning to launch a budget label next February which will be distributed like full-price DJM product by Pye.

World Record Club has a £100,000 advertising budget for its fall campaign on multiple record packages, which are available only on direct subscription owing to contractual reasons. These multiple disk sets also represent a major change in WRC's marketing policy, brought about by rising overhead costs and other factors, and were encouraged by the success last year of "The Sinatra Touch" pilot package. The sets are offered on a ten day free trial basis with easy credit terms for payment, and the price of a six-LP package like the September "Forever Yours" by **Nat King Cole** in £6.19 shillings and seven pence. Forthcoming packages will feature **Dean Martin, Herb Alpert** and **Sounds Orchestral.** Advertising space has been booked in the national press and in general interest magazines. There will be 500,000 direct mailing shot in addition.

EMI Records is to transfer its manufacturing and distribution operation from its present factory estate in Blyth Road, Hayes, to a new site two miles away in Uxbridge Road. Subject to final planning approval, the move will begin within the next few months and be completed in 1972. The new site will comprise an existing single-story factory and a new custom-designed warehouse with office accommodation. An EMI spokesman said the new premises, which will house 1,500 employees, would be the center of its future manufacturing and distribution, and had become necessary in a program of planned expansion to meet highly competitive market conditions.

Decca lived up to fiscal expectations with 1969-1970 pre-tax profits of £5.34 million for the year ending March 31. This compares with £3 million for the previous year. Its consumer goods have leaped into the forefront in these results, accounting for 85%, while its capital goods, that is radar and navigational aids, represented the remaining 15%, having dipped from £1.5 million to £728,000. Capital goods profitability was severely affected by the heavy cost of exploiting Decca's airborne radar. Consumer goods profits climbed from £1.5 million to £4.61 million, and overseas sales sprang from £12.5 million to £22.5 million, thanks largely to the enormous popularity of **Tom Jones** and **Engelbert Humperdinck** in North America.

Chairman of the Country Music Association of Great Britain, **Mervyn Conn**, who has been responsible for promoting the Country and Western Festivals at Wembley for two consecutive years, will be visiting the States in October to arrange appearances for the next year's Festival. The 1971 event will take on an even more important aspect as the Country Music Association of America are to hold their annual general meeting in England coincidental with the Festival. Conn will be dividing his time between Nashville and New York.

Geoffrey Heath advises that Middle Earth Records are releasing a sampler aloum containing tracks from seven different Middle Earth Acts to be released as a joint Middle Earth/-Marble Arch album this month. **Arcadium** will have a new album release this month, having just returned from a successful tour of France, Germany and Holland. Another Middle Earth group, **Wooden O** have a tour of Belgium and Holland lined up for October to coincide with their new album release there.

Quickies: **Charles Aznavour** stars in a Royal Albert Hall concert on September 28th . . . Shadows Music has signed American singing songwriter **Jimmy Thomas**, formerly with Ike and Tina Turner, to a songwriting deal . . . **Penny Farthing** has released Samantha Jones' version of "My Way" as a single . . . **Alan Price** signed recording pact allegedly worth 120,000 dollars with Warner for States and Canada . . . Ringmaker Music, headed by Rolling Stones producer **Jimmy Miller** and ex-Move manager **Tony Secunda**, to be administered worldwide by David Toff Music . . . Lead Bee Gee singer **Barry Gibb** married Scottish beauty queen Linda Gray on his 24th birthday.

Great Britain's Top Best Sellers

This Week	Last Week	Weeks On Chart	
1	1	8	**The Wonder Of You**—Elvis Presley—RCA—Leeds
2	2	4	**Tears Of A Clown**—Smokey Robinson & Miracles—Tamla Motown—Jobete/Carlin
3	9	2	**Mama Told Me Not To Come**—Three Dog Night—Stateside—Schroeder
4	4	6	***Rainbow**—Marmalade—Decca—Fleetwood
5	3	7	***Neanderthal Man**—Hot Legs—Fontana—Kennedy Street
6	8	4	**25 Or 6 To 4**—Chicago—CBS—Franklyn Boyd
7	6	10	***Something**—Shirley Bassey—United Artists—Harrisongs
8	—	1	**Make It With You**—Bread—Elektra—Screen Gems
9	—	1	**Give Me Just A Little More Time**—Chairman of the Board—Invictus—Gold Forever
10	7	5	***Natural Sinner**—Fairweather—RCA—Amen
11	5	9	***Lola**—Kinks—Pye—Davray/Carlin
12	13	3	***Sweet Inspiration**—Johnny Johnson and Bandwagon—Bell—KPM
13	17	3	***Wild World**—Jimmy Cliff—Island—Freshwater
14	16	2	***Love Is Life**—Hot Chocolate—Rak—Rak
15	10	4	**The Love You Save**—Jackson 5—Tamla Motown—Jobete/Carlin
16	11	7	**Love Like A Man**—Ten Years After—Deram—Chris-a-Lee
17	—	1	**I (Who Have Nothing)**—Tom Jones—Decca—Shapiro Bernstein
18	—	1	***It's So Easy**—Andy Williams—CBS—Valley
19	12	8	**I'll Say Forever My Love**—Jimmy Ruffin—Tamla Motown—Mellin
20	14	7	**Big Yellow Taxi**—Joni Mitchell—Reprise—Essex

*Local Copyrights

Great Britain's Top Ten LP's

1 **Question Of Balance**—Moody Blues—Threshold
2 **Bridge Over Troubled Water**—Simon & Garfunkel—CBS
3 **On Stage**—Elvis Presley—RCA
4 **Let It Be**—The Beatles—Apple
5 **Deep Purple In Rock**—Deep Purple—Harvest
6 **Fire & Water**—Free—Island
7 **Led Zeppelin 2**—Led Zeppelin—Atlantic
8 **Self Portrait**—Bob Dylan—CBS
9 **Easy Rider**—Various Artists—Stateside
10 **World Of Johnny Cash**—CBS

CashBox Australia

Leaving for a six weeks' overseas business hop this week are music publishing men **Barry Kimberley** and Essex Music professional manager **John Bromell.** Both men will be busy establishing new contacts and setting up catalogues from overseas affiliates.

The world's highest-paid female performer **Barbra Streisand** is reportedly coming to Australia for concert appearances in the major cities. The Astor label here is out with a two-record album in a full color double fold cover, budget-priced at $3.98. (Most lp's here retail at around $5.50.) The set is called "Pye Records Present Ten Years of Golden Hits," and consists of twenty-eight hits by such performers as **Sandie Shaw, Mark Wynter, Jackie Trent** and **Kenny Ball.** Ball together with his jazz group are appearing in Melbourne at the Chevron Hotel. EMI (Australia) are set to cash in on the appearances here by **Engelbert Humperdinck** with the release of his new Decca single "Sweetheart," and an album called "We Made It Happen." The set features top chart numbers "Everybody's Talking," "Raindrops," "Wanderin' Star" and "Leavin' On A Jet Plane." Good news for EMI (Aust) and their top recording group the **Flying Circus**; the boys original album "Prepared In Peace" will be issued in England on the Harvest label. EMI also have high hopes for an album called "Introducing President" which consists of material culled from the English President label with such artists as the **Equals** and **Dorothy Squires.**

Recorded telephone information here was at one time restricted to such services as Time of day, Weather information and Dial-A-Prayer. In recent years the Postmaster General's Department have introduced Daily Bible Readings, Ring-A-Recipe, Stock Exchange Reports and Amazing Bible Facts, to name only a few. The latest 'phone service gets under way early next year with the introduction of Dial-A-Disk which will enable subscribers to hear any one of ten top singles. Inventor of the system Dutch-born **George Keizer,** now resident in Melbourne, told Cash Box that APRA (Aust. Performing Rights Association) and major record companies had agreed to the system which is expected to handle upwards of ¼-million calls a week.

Former EMI producer **David Mackay**, until recently independent in London for June Productions (UK) Ltd., has returned home for two months during which time he will produce exclusively for Fable Records. Hot on the heels of his recent Fable success "Curley," Fable performer **Jimmy Hannan**'s new single couples a Leeds song "Thanks," with a local composition "Anything Can Happen" by arranger **Geoff Hales.**

Phonogram Records southern based chief Alan Shepherd reports strong action on the Top 100 chart topper "Spill The Wine" by **Eric Burdon and War.** The MGM master has been issued here on the Polydor label. We've just had the chance of seeing **Sergio Mendes and Brasil '66,** here for club appearances in Sydney and concert stints around the nation. To coincide with the group's play dates, Festival Records issued their new A&M album "Greatest Hits." Festival is also out with the chart-topping LP "Cosmo's Factory" by **Creedence Clearwater Revival.** Issued on the Liberty label, the set is offered for sale here with a 12″X24″ double sided poster. After being on sale for only six days the disk has scored a gold record for sales exceeding 10,000.

COUNTRY MUSIC FEST

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1ST WEEK OF OCTOBER

CashBox Country Top 65

1	**ALL FOR THE LOVE OF SUNSHINE** Hank Williams, Jr. & Mike Curb Cong. (MGM 14152) (Hastings—BMI)	3
2	**FOR THE GOOD TIMES** Ray Price (Columbia 45178) (Buckhorn—BMI)	1
3	**HEAVEN EVERYDAY** Mel Tillis—The Statesiders (MGM 14148) (Jack & Bill—ASCAP)	4
4	**SNOWBIRD** Ann Murray (Capitol 2738) (Beechwood—BMI)	6
5	**MULE SKINNER BLUES** Dolly Parton (RCA 9863) (Peer Int'l—BMI)	2
6	**WONDERS OF THE WINE** David Houston (Epic 10643) (Algee—BMI)	8
7	**THERE MUST BE MORE TO LOVE THAN THIS** Jerry Lee Lewis (Mercury 73099) (DeCapo, Varia, Chimneyville—BMI)	9
8	**SUNDAY MORNING COMING DOWN** Johnny Cash (Columbia 45211) (Combine—BMI)	10
9	**DON'T KEEP ME HANGIN' ON** Sonny James (Capitol 2834) (Marson—BMI)	5
10	**HOW I GOT TO MEMPHIS** Bobby Bare (Mercury 73097) (Newkeys—BMI)	18
11	**ANGELS DON'T LIE** Jim Reeves (RCA 9880) (Acclaim—BMI)	17
12	**NO LOVE AT ALL/I FOUND YOU JUST IN TIME** Lynn Anderson (Columbia 45190) (Press, Rose Bridge, BMI/Al Gallico—BMI)	13
13	**WHEN A MAN LOVES A WOMAN** Billy Walker (MGM 14134) (Forrest Hills—BMI)	14
14	**THE TAKER** Waylon Jennings (RCA 9885) (Combine—BMI)	21
15	**DADDY WAS AN OLD TIME PREACHER MAN** Porter Wagoner & Dolly Parton (RCA 9875) (Owengar—BMI)	7
16	**BILOXI** Kenny Price (RCA 9869)	16
17	**MARTY GRAY** Billy Jo Spear (Capitol 2844) (Jerry Chestnut—BMI)	19
18	**EVERYTHING A MAN COULD EVER NEED** Glen Campbell (Capitol 2843) (Insign—BMI)	11
19	**ONE SONG AWAY** Tommy Cash (Epic 10630) (House of Cash—BMI)	15
20	**THE GREAT WHITE HORSE** Buck Owens & Susan Raye (Capitol 2871) (Blue Book—BMI)	22
21	**SALUTE TO A SWITCHBLADE** Tom T. Hall (Mercury 30778) (Newkeys—BMI)	20
22	**WONDER COULD I LIVE THERE ANYMORE** Charlie Pride (RCA 9855) (Hall-Clements—BMI)	12
23	**THIS NIGHT (AIN'T FIT FOR NOTHING BUT DRINKING)** Dave Dudley (Mercury 73098) (Newkeys—BMI)	23
24	**RUN, WOMAN, RUN** Tammy Wynette (Epic 10653) (Algee—BMI)	33
25	**GEORGIA SUNSHINE** Jerry Reed (RCA 9870) (Vector—BMI)	31
26	**THE WHOLE WORLD COMES TO ME** Jack Greene (Decca 32699) (Contention—SESAC)	24
27	**HONKY TONK MAN** Bob Luman (Epic 10631) (Cedarwood—BMI)	26
28	**BLAME IT ON ROSEY** Ray Sanders (United Artists 50689) (Wilderness—BMI)	30
29	**LOOK AT MINE** Jody Miller (Epic 10641) (Welbeck—ASCAP)	51
30	**I WANT YOU FREE** Jean Sheppard (Capitol 2847) (Al Gallico—BMI)	40
31	**YOUR SWEET LOVE LIFTED ME** Ferlin Husky (Capitol 2882) (Al Gallico—BMI)	34
32	**SOUTH/DON'T WE HAVE THE RIGHT** Roger Miller (Mercury 73102) (Pixrus—ASCAP)	36
33	**JOLIE GIRL** Marty Robbins (Columbia 45215) (Bujo—BMI)	42
34	**THANK GOD AND GRAYHOUND** Roy Clark (Dot 17355) (Window—BMI)	44
35	**BACK WHERE IT'S AT** George Hamilton IV (RCA) (Acuff-Rose—BMI)	38
36	**I'VE LOST YOU** Elvis Presley (RCA 9873) (Gladys—ASCAP)	32
37	**HARD, HARD TRAVELING MAN** Dick Curless (Capitol 2848) (Acuff-Rose—BMI)	35
38	**TELL ME MY LYING EYES ARE WRONG** George Jones & Jones Boys (Musicor 14098) (Blue Crest—BMI)	27
39	**LOUISIANA MAN** Connie Smith (RCA 47-9887) (Acuff-Rose—BMI)	43
40	**SAME OLD STORY, SAME OLD LIE** Bill Phillips (Decca 32707) (4 Star—BMI)	37
41	**IT'S ONLY MAKE BELIEVE** Glen Campbell (Capitol 2905) (Marielle—BMI)	45
42	**FROM HEAVEN TO HEARTACHE** Eddy Arnold (RCA 9889) (Shelby Singleton—BMI)	47
43	**HEY BABY** Bobby G. Rice (Royal American 18) (LeBill—BMI)	52
44	**THE BIRTHMARK HENRY THOMPSON TALKS ABOUT** Dallas Frazer (RCA 9881) (Blue Crest, Hill & Range—BMI)	53
45	**YOU WANNA GIVE ME A LIFT** Loretta Lynn (Decca 32693) (Sure-Fire—BMI)	25
46	**JIM JOHNSON** Porter Wagoner (RCA 9895)	48
47	**CRYING** Arlene Hardin (Columbia 45203) (Acuff-Rose—BMI)	58
48	**LIVE FOR THE GOOD TIMES** Warner Mack (Decca 32725) (Page Boy—SESAC)	55
49	**I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME** Charlie Pride (RCA 9902) (Blue Crest—BMI)	—
50	**HE'S EVERYWHERE** Sammi Smith (Mega 615) (Two Rivers—ASCAP)	54
51	**SHUTTERS & BOARDS** Slim Whitman (United Artists 50697) (Vogue—BMI)	49
52	**PATCHES** Ray Griff (Royal American 19) (Gold Forever—BMI)	57
53	**WHO SHOT JOHN** Wanda Jackson (Capitol 2872) (Little Street—ASCAP)	56
54	**WISKEY, WISKEY** Nat Stuckey (RCA 9884) (Combine—BMI)	59
55	**I CRIED (THE BLUE RIGHT OUT OF MY EYES)** Crystal Gayle (Decca 32721) (Sure-Fire—BMI)	60
56	**STEPPIN' OUT** Jerry Smith (Decca 32730) (Papa Joe's—ASCAP)	—
57	**WATERMELON TIME IN GEORGIA** Lefty Frizzell (Columbia 45197) (Wilderness—BMI)	61
58	**YOU'VE GOT YOUR TROUBLES (I'VE GOT MINE)** Jack Blanchard & Misty Morgan (Wayside 015) (Mills—BMI)	—
59	**WAKE ME UP EARLY IN THE MORNING** Bobby Lord (Decca 32718) (Contention—SESAC)	63
60	**IT'S DAWNED ON ME YOU'RE GONE** Dottie West (RCA 9872) (Tree—BMI)	—
61	**SILVER WINGS** The Hagers (Capitol 2887) (Blue Book—BMI)	65
62	**HURRY HOME TO ME** Bobby Wright (Decca 32705) (Forrest Hills—BMI)	64
63	**DIXIE BELLE** Stan Hitchcock (GRT 23) (Jack & Bill—ASCAP)	—
64	**MY HAPPINESS** Johnny & Jonie Mosby (Capitol 2865) (Happiness—BMI)	62
65	**TILL I CAN'T TAKE IT ANYMORE** Dottie West & Don Gibson (RCA 9867) (Eden—BMI)	50

CashBox Country LP Reviews

A TRIP IN THE COUNTRY — Roger Miller — Mercury-SR-61297

Gone are the days of "Dang Me," and "King Of the Road," long live Roger Miller and his incredible talent as one of the country's leading songwriters. This is Roger's latest album offering, and as usual, it's a brilliant one. All 11 tracks are interesting and have, of course, that touch of humor that has made Roger Miller a classic story teller. "Tall Tall Trees," "Nothing Can Stop My Love," "Don't We All Have The Right," and "When A House Is Not A Home," should get the extra spins.

THE REAL THING — Stonewall Jackson — Columbia-30254

This is the new Stonewall Jackson album, and as he puts it, it's the real thing. Included in the LP is Stonewall's latest single release "Oh, Lonesome Me," and the all time favorite, "Wings Of A Dove." Stonewall continues to pour it on strong with "I Started Loving You Again," "Cold Hard Facts Of Life," "Plenty Of Everything But You," "Honky Tonk Girl," and five other refreshing tunes.

TWO HAGERS ARE BETTER THAN ONE — The Hagers — Capitol-ST-553

The Hagers, who gained prominence on the Hee-Haw Show, are back again with another refreshing package of country and western tunes. Included in this set is their latest single release, "Silver Wings," written by Merle Haggard, and very ably performed by the Hager twins. "I'm Jesse James," and "Gamblin' Man," are only two instances indicative of the Hagers unique style. Other impressive selections include "Second Fiddle," "The Whole World Hold Hands," and "Loony Caboose."

CashBox C & W Singles Reviews

Picks of the Week

MERLE HAGGARD (Capitol 2891)
I Can't Be Myself (2:50) (Blue Book, BMI—Haggard)
This is Merle's newest single release, and will be his latest hit record. Flip: "Sidewalks Of Chicago" (2:29) (Tree, BMI. D. Kirby)

CHARLIE LOUVIN AND MELBA MONTGOMERY (Capitol 2915)
Something To Brag About (2:09) (Tree, BMI—B. Braddock)
Charlie and Melba team up to give us one of the more pleasant c&w releases in a long time. Flip: "Let's Help Each Other To Forget" (3:03) (Jack and Bill Music, BMI—B. Rice, J. Foster)

THE HAGERS(Capitol 2887)
Silver Wings (2:40) (Blue Book, BMI—M. Haggard)
One of the finest singles in a long time, this rendition of Merle Haggards "Silver Wings" has an excellent chance of scoring on both the C&W and pop charts. Flip: "Flowers Need Sun, Too" (2:13) (Blue Book, BMI—Hagers)

DANNY DAVIS AND THE NASHVILLE BRASS (RCA-47-9905)
Down Yonder (2:18) (LaSalle Music, ASCAP—Gilbert)
Danny and his brass should click with this beautifully arranged up tempo c&w tune. Flip: "May The Circle Be Unbroken" (2:22) (Daydan Music, ASCAP—McElhiney, Davis)

CONRAD PIERCE (Musicore 1422)
Atlanta (2:50) (Jangle, ASCAP—C. Pierce)
This bright tune should have no trouble at all finding its way to the top of the charts. Song reveals interesting story line, too. Flip: "Not Enough To Keep You Off My Mind." (2:42) (Same Credits)

DEANNA MARIE (Nasco-010)
I'm Gonna Put My Love In The Want Ads (2:31) (Acuff-Rose, BMI—Boyett, Giley)
Here's an interesting up tempo c&w release that should do well without the want ads. Worth a spin or two. Flip: (No information available)

CHARLIE MOORE AND THE DIXIE PARTNERS (Country Jubilee—30535)
Lorena Go Home (Ralph's Music, BMI—Moore, Dockery)
Here's an interesting c&w tune complete with fiddles and banjo that should keep your feet tapin' from beginning to end. Flip: "Bringing Mary Home" (Starday, BMI—Duffy, Kingston, Mank)

Country Roundup

Crystal Gayle says, "Do not misuse friendship, it can never be replaced" ... Sandwiched into an already busy schedule for **Bill Anderson** are TV appearances on the Mike Douglas Show Sept. 14 and the David Frost Show Sept. 16 . . . **Arthur Prysock** opened at King of the Road in Music City for a two-week engagement beginning September 7. In addition to his three nightly shows he will be recording at the Starday-King studios on Dickerson Road . . . The list of celebrities coming to the Music City U.S.A. Pro-Celebrity Golf Tournament continues to grow this week, as **Dale Robertson** notified golf headquarters that he would be back again this year for the two-day tournament October 10-11. Robertson joins such celebrities as **Governor Bufford Ellington, Tennessee Ernie Ford, Glen Campbell, Charley Pride, Faron Young, Charlie Walker, Mel Tillis, Charlie Boswell, Bobby Goldsboro, Archie Campbell, Porter Wagoner, Floyd Cramer, Jimmy Newman, Grady Martin, Bill Walker, Norman Cash,** and **Lester Wilburn** . . . **Bill Lowery**, one of the nation's leading BMI publishers, has signed an agreement with the newly formed firm of Gary Walker and Associates for Nashville representation. **Gary Walker**, a long time Lowery associate, has opened an independent agency to represent a limited number of music publishers in Nashville. He will also represent the Lowery catalogs in the nearby recording cities of Memphis and Muscle Shoals, Alabama . . . **Barbara Mandrell** and **David Houston** have a new release on Epic Records titled "After Closing Time." Barbara will have a single follow-up to her recent "Playing Around With Love" within the next two weeks . . . Jack Music assistant professional manager, **Ralph Paul**, will take on some extra D. J. time the week of Sept. 13. Ralph will fill in for **Bob Jennings** on his morning Country Music Show over WLAC Radio. Ralph is regularly heard on his own show Saturday and Sunday on the 50,000 watt Nashville station . . . **Jimmy Riddle**, the original "Eeeph" man has a new single on Decca titled "Yakety Eeeph." Penned by Spider Rich and Boots Randolph, the tune was originally recorded by Boots as "Yakety Sax" and then by Chet Atkins as "Yakety Axe" . . . **The Country Music Association** has an accident insurance policy, and a hospital group insurance plan which are greatly needed by the entertainer who cannot obtain group coverage under any other group plan, and would have to pay large premiums to otherwise receive this coverage . . . SESAC hosted the first kick-off meeting for the official hostesses of the 5th **Music City Pro Celebrity Golf Tournament** to be held in October . . . When **Barbara Mandrell and her Band** played a ten-day engagement recently at the Illinois State Fair in Springfield, Illinois, **Keith McMillan** and **Captain Hicks** of the Springfield Fire Department presented Barbara with a badge making her an "Honorary Fireman" . . . **Faron Young** is a very busy man in the month of September. He opened September 9 for Marlin Payne in Saskatoon, Saskatchewan, and continues on into Canada for the following week, joining the **"Bakersfield Flash," Buck Owens**, on September 18 at the Queen Elizabeth Theatre in Vancouver, British Columbia, to start a tour for Jack Roberts. Faron ends up the month on Sunday the 27th entertaining the inmates at Angola State Prison in his home state of Louisiana . . . In 1961, the CMA promoted a "Pulse Survey" of radio stations programming C&W music, [illegible] made evident to advertisers, radio stations, etc. the fact that people [illegible] to hear country music and that it is indeed commercial. In 1961, 81 radio stations were full time country music stations. In 1965, that number grew to 250, and as of July 1970, the number had grown to 650 full time country music stations . . . The music city pro-celebrity golf tournament will be highlighted by receptions, barbeques, a visit to the world famous Grand Ole Opry, country music entertainment, and a full serving of southern hospitality for all participants in the tournament. The meet is expected to draw over 25,000 people each day since last year's final day saw more than 20,000 on the course . . . The **Willis Brothers** celebrate their tenth anniversary with Starday Records during September. Ten consecutive years makes them the oldest recording act with the label and the only ones to have that many years in a row since Starday was formed by Don Pierce . . . **Louie Innis** just returned from the Starday-King studios in Macon, Georgia where he recorded that city's mayor, **Ronnie Thompson**. Mayor Thompson's record will be released in about ten days. As well as being a politician, he is also a writer and penned one of the songs on his record entitled "Downtown Country Girl" . . . **Pinwheel Art Studio**, a division of Jack Music, Inc., has completed the move into the building that formerly housed the John F. Kennedy Museum at 1308 16th Avenue, South. Pinwheel chief **Herb Burnette** and artist **Marshall Givens** have been occupying office space in the complex of buildings in the 3100 block of Belmont that houses Jack and Jando Music, Jack Clement Recording Studios and other Jack Clement publishing and production interests. The new added space allotted the Art Division will allow for expansion in the future to include a full photographic studio . . . **David Houston** is scheduled to tape the Johnny Cash Show November 4 and 5. David will perform his million selling recording of "Almost Persuaded" on Epic Records during one of the "Gold Country" segments which will feature country artists performing their million selling discs . . . **Dave Peel** and **Connie Eaton**'s latest LP for Chart Records, "Hit the Road Jack," is scoring as a solid follow-up to their single by the same title. Peel, booked through the Hubert Long Agency, is currently playing an extended engagement at Doc's Hide-Away in Tampa, Florida and will return to Nashville prior to the WSM Opry Celebration . . . Plantation artist **David Wilkins** will be entertaining the patrons of the Colonial Inn in Jeffersonville, Indiana via a week's stint September 14-19 . . . Nashville's dynamic writing duo **Margaret Lewis** and **Mira Smith** have been named to the board of directors of Critique Record Corporation based in Bath, Maine . . . Col. Dave Mathes has signed The Erickson Family Singers and a trio of young men, The Macons. Both recorded gospel LP's recently and will be released September 15 . . . In six years the pro-celebrity golf tournament has grown from a modest budget of $10,000 to a budget of over $100,000 . . . **Judy Lynn** opens a four-week engagement at the Flamingo Hotel Thursday, September 10 thru October 7 . . . **George Hamilton IV** recently hit the sawdust trail from the Eastern Coast of Canada to Knotts Berry Farm in California along with kids and wife "Tinky" and band. Tinky is a full-fledged TV star, having duo-ed with George IV on another series of Purina Dog Chow commercials. George currently has a chart climbing hit on RCA titled "Back Where It's At" . . . **Bob Luman**, one of Music City's most serious golfers, has signed up for the forthcoming pro-celebrity golf tournament, according to tournament director Frank Rogers. Luman, currently one of the stars of the Grand Ole Opry, and busy with tours around the nation plugging his latest Epic recording of "Honky Tonk Man," has played in the nationally famous meet for several years . . . **Vince Matthews** (Jack Music exclusive writer), who just recently returned from a trip to see Kris Kristofferson appear at the Bitter End in New York City, has been busy working on many projects in addition to songwriting. Vince is completing arrangements for his own public appearance schedule including national TV, live folk festival performances, and working on a documentary film about country music history . . . Abnak's Startime country label has just signed a new, young artist named **Clayton Ford** of Decatur, Illinois. Ford will be produced by Ray Winkler . . . Star-studded cast including **Carl Smith and the Tunesmiths, Bob Luman and his Honky Tonk Men, Waylon Jennings and the Waylors, Jeannie C. Riley** and the **Harper Valley Express**, and **Sonny James and his Southern Gentlemen** attracted one of the four largest crowds ever to witness a show at the Du Quoin State Fair in Du Quoin, Illinois. The main grandstand at the fair was completely sold out early Saturday and an additional 700 tickets were sold in the south grandstand for the show. The only previous times in the history of the Du Quoin Fair when the main grandstand has been sold out were a Red Skelton show and a Lawrence Welk show on Labor Day several years ago and the second of the country and western spectaculars six years ago . . . September 15 has been set as recording date for **Dottie West** and **Jimmy Dean** under direction of RCA's Jerry Bradley . . . "Fifteen Years Ago" is the title of **Conway Twitty's** new release due September 14. "Hello Darlin" just completed 25 weeks on the charts . . . **Liz Anderson** has signed an exclusive booking contract with Buddy Lee Attractions . . . **Col. Dave Mathes**, president of NRS Records, Inc. has set September 10 to release a new single on **Marvin Carroll**, "The Woman I Married" b/w "Are You Happy." Marvin is well known from his many Jimmy Dean TV show appearances from Washington, D. C. and the Connie B. Gay network shows.

GRT Records Signs Lewis, Ryles, Gilley

NEW YORK — Len Levy, president of the GRT Records Group, announced the signing of Hugh X. Lewis, John Wesley Ryles I and Mickey Gilley to long-term, exclusive contracts. All three artists will be produced by Tommy Allsup, GRT's head of A&R in Nashville.

Hugh X. Lewis, who has made the charts with every record he's ever released, was most recently with Columbia Records. During his four previous years with Kapp Records, Lewis had such Top Twenty hits as "What I Need Most," "I'd Better Call The Law On Me," "Out Where The Ocean Meets The Sky" and "I'm So Cold."

John Wesley Ryles I has had hits with "Kay" and "I Just Been Wastin' My Time," as well as the best-selling "Kay" LP. He has been voted Most Promising New Country Artist in two recent polls by music industry trade publications. A 1969-1970 listing of the most popular country artists in the world placed Ryles in the #14 position, ahead of many more established artists.

Mickey Gilley, whose first single release for GRT Records will be "I'm Nobody Today (But I Was Somebody Last Night)," is Jerry Lee Lewis' cousin. Mickey plays piano, guitar, bass and organ.

Top Country Albums

1	**THE FIGHTIN' SIDE OF ME** Merle Haggard (Capitol ST 451)	2
2	**CHARLEY PRIDE'S 10TH ALBUM** (RCA LSP 4367)	1
3	**MY WOMAN, MY WOMAN MY WIFE** Marty Robbins (Columbia CS 9978)	3
4	**MY LOVE/DON'T KEEP ME HANGIN' ON** Sonny James & The Southern Gentlemen (Capitol ST 479)	4
5	**HELLO DARLIN'** Conway Twitty (Decca DL 75209)	6
6	**LIVE AT THE INTERNATIONAL, LAS VEGAS** Jerry Lee Lewis (Mercury SR 61278)	9
7	**LORETTA LYNN WRITES 'EM AND SINGS 'EM** (Decca DL 75198)	5
8	**THE POOL SHARK** Dave Dudley (Mercury SR 61276)	8
9	**TAMMY'S TOUCH** Tammy Wynette (Epic BN 26549)	7
10	**I NEVER PICKED COTTON** Roy Clark (Dot DLP 25980)	10
11	**ONCE MORE** Porter Wagoner & Dolly Parton (RCA LSP 4388)	16
12	**A REAL LIVE DOLLY** Dolly Parton (RCA LSP 4387)	13
13	**THE BEST OF JERRY LEE LEWIS** (Smash SRS 6/131)	12
14	**THE KANSAS CITY SONG** Buck Owens & The Buckaroos (Capitol ST 476)	11
15	**ON STAGE—FEBRUARY 1970** Elvis Presley (RCA LSP 4362)	14
16	**JACK GREEN'S GREATEST HITS** (Decca DL 75208)	15
17	**JUST PLAIN CHARLEY** Charley Pride (RCA LSP 4290)	17
18	**FOR THE GOOD TIMES** Ray Price (Columbia C 30106)	24
19	**NAT STUCKEY** (RCA LSP 4389)	22
20	**THE WORLD OF JOHNNY CASH** (Columbia GP 29)	21
21	**THE WORLD OF TAMMY WYNETTE** (Epic EGP 503)	18
22	**NO LOVE AT ALL** Lynn Anderson (Columbia C 30099)	28
23	**C. ATKINS/J. REED** (RCA LSP 4396)	27
24	**YOU WOULDN'T KNOW LOVE** Ray Price (Columbia CS 7918)	19
25	**LOVE IS A SOMETIMES THING** Bill Anderson (Decca DL 75206)	23
26	**LUKE THE DRIFTER, JR.** (MGM SE 4673)	20
27	**THIS IS BARE COUNTRY** Bobby Bare (Mercury SR 61290)	30
28	**COUNTRY FAIR** Various Artists (Capitol SWBB 562)	—
29	**THE GREAT WHITE HORSE** Buck Owens & Susan Raye (Capitol ST 558)	—
30	**I NEVER ONCE STOPPED LOVING YOU** Connie Smith (RCA LSP 4394)	—

CMA Plans Tape Sessions

NASHVILLE — Ralph Emery, chairman of a special CMA committee has announced that plans are completed for the interview and taping session between artists and deejays at the annual convention this October. Working closely with E. W. "Bud" Wendell, manager of the Grand Ole Opry, a bigger and better session is planned featuring three minute tape limits per interview and an expanded list of artists.

The session will be in a meeting room on the lower level of the auditorium at 9:A.M. October 16 as the first item on the Friday agenda.

As planned, the meetings will be open to country music DJ's only. The interviews are between the deejays and the artists only with no outsiders permitted. Station managers should write the Grand Ole Opry verifying the D.J.'s status and that he plans to participate. It is intended that the committee will be able to certify that the working deejay is indeed bonafide and that he will be on hand.

Johnny Cash Sets Fall TV Lineup

HOLLYWOOD — Liza Minnelli, Dennis Hopper, Ray Charles, Jose Feliciano and Arlo Guthrie are just a few of the name guest stars who will appear on Screen Gems' musical-variety series, "The Johnny Cash Show," when it returns for its second season on ABC-TV beginning Wednesday, September 23 (9-10 p. m. EST-EDT). The hour show will again be taped each week at Nashville's Grand Ole Opry House.

Among other guests already signed to appear during the 1970-71 season are Nel Diamond, Patti Page, George Lindsey, Joni Mitchell, Joe South, George Gobel, Linda Ronstadt, Marty Robbins, Kenny Rogers and the First Edition and Mac Davis.

Regulars Carl Perkins, The Tennessee Three, the Carter Family and the Statler Brothers all of whom make up "The Family," will also return this fall.

Philly Plans Anderson Day

NASHVILLE — September 14 has been set as Bill Anderson Day in Philadelphia. Radio stations WRCP of Philadelphia and WEEZ of Chester will program Anderson material along with a Decca sponsored reception set up by the distributor. Anderson, whose current chart action hit with Jan Howard is "Someday We'll Be Together" will have a new single release on September 21 titled "Where Have All Our Heros Gone." The tune, written by Anderson will be a recitation.

SKYLIGHT TALENT HITS HIGH NOTES—Five of the big names in gospel music relax after signing papers this past weekend to form the new Skylite-Sing Talent Agency, at 1516 Hawkins Street, Music Row. They are from left, Llovd Orrell. Mrs. Lou Wills Hildreth, W. B. Nowlin, J. G. Whitfield, and Joel Gentry.

Thayer, Bruce Plan Giant C&W Salute

MEMPHIS—The broadcasting industry's newest production company, Thayer Bruce Together, Incorporated is making available one of radio's most ambitious musical production of important historic significance. The History of Country Music will be a 36 hour, concise, sequencial chronology of The History Of Country Music.

The History of Country Music is predominantly a musical. The word pictures, which tie the important recordings together in sequence, is provided by the members of the country music industry, alive and deceased, who have participated in the ultimate growth of the form. The narrator and writer, Hugh Cherry, does, in brief, concise statements tie the sequence of the production together, drawing upon his professional and academic experiences. The scope of the production ranges from the historic beginnings of the form to projections of its future as a continuing musical influence of world wide importance.

The production was conceived by Stan Jacobson, producer of the Johnny Cash Show, researched and outlined by Les Pouliot, chief writer for the Johnny Cash Show, and is being written and narrated by Hugh Cherry, one of country music's outstanding authorities.

The History Of Country Music has been produced by Don Bruce, who is one of broadcasting's most inventive producers. A former radio announcer and station manager, Bruce was also national program director of one of the first radio syndication companies established in this country. He actively participated in the production of the Dick Clark Show for several years before joining Pepper-Tanner, where he was named executive producer of production. Prior to establishing Thayer Bruce, Together, Inc., he was vice president of Pepper-Tanner.

John Thayer, president of the new company, was associated with Pepper-Tanner for five years as National Sales Manager. Prior to his association with Pepper-Tanner, Thayer was operations manager of the Mel Blanc Studios in Hollywood, and was instrumental in developing a line of radio syndication products for the firm. Thayer was instrumental in pushing the sales record of Pepper-Tanner to an all-time high.

The History Of Country Music is a musical and word picture of this nation's last half century, and yet, it is as contemporary as the Creedence Clearwater Revival. Its two hundred and fifty voice inserts and more than eight hundred musical selections tell why the form has influenced such diverse artists as Bob Dylan, Dean Martin and Bobbie Gentry.

Presented in entertainment documentary form, The History Of Country Music includes interviews with artists long since dead, along with the observations about country music from its most important contemporary purveyors.

The show has humor and pathos, compelling stories and music. It explains why and how country music has grown in statue and international popularity, until it has become the most important root of Americana.

The voices of Country Music's pioneers are included: John Laird, Art Satherly, Gid Tanner, Gene Autry, and Bob Wills are just a few of the old-timers who will be telling their own stories. Ernest Tubb, Red Foley, Peeweee King and Roy Acuff tell of country music's "Golden Years". Bill Anderson, Tammy Wynnette, George Jones, Khris Kristoffersen and Bobby Bare provide candid observations about their own careers, the "now" of country music and its future.

The History Of Country Music provides glimpses of Tennessee Ernie Ford as a Country Music DJ, just after World War II; Merle Haggard telling of his time in prison, all the way from the California Juvenile Authority to San Quentin. Johnny Cash relates the informal manner in which the famed Tennessee Three was formed and how he wrote many of his songs.

The History Of Country Music is one of syndicated radio's most ambitious undertaking. Its presentation will delight country music fans all over the world.

Mercury Inks Statler Bros.

CHICAGO — Mercury Records has signed the Statler Brothers to an exclusive recording contract.

The Statler Brothers who are huge hit "Flowers on the Wall," most recently were with Columbia Records. They have just begun recording in Nashville under the direction of Jerry Kennedy.

The Statler Brothers who are managed by Saul Holiff of London, Ontario, appear with Johnny Cash at all of his personal appearances and work on their own as well. In addition, they will be returning to network TV this fall as regulars on Cash's ABC hour-long show.

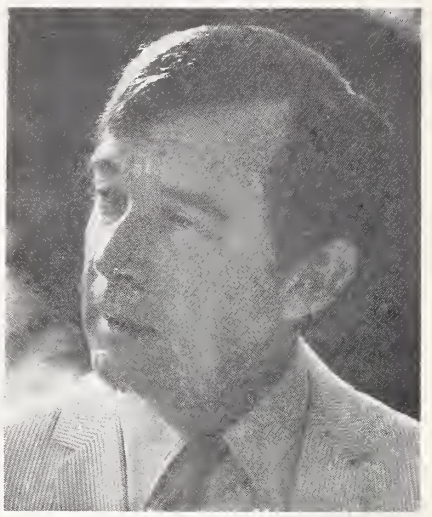
The group which got its start in 1962, consists of brothers Harold and Don Reid, Lew DeWitt and Phil Balsey. They all make their home in Virginia.

Seminar Set For October

NASHVILLE — The Second International Seminar sponsored by the Country Music Association will be held during the 45th birthday celebration of WSM's Grand Ole Opry and the CMA convention in Nashville, October 15-17. The chairman for the 1970 Seminar is Richard L. Broderick, MCA, Inc.

It will feature a panel of local and foreign representatives who will discuss the growth pattern and the many facets of Country Music overseas. Tentative plans include appearances by artists from England, Holland, Japan, and other nations.

Last year over 100 people attended the Seminar, and it is anticipated that this year the event will draw over 200 with the British Country Music Association bringing in a group of approximately 185. The slate of panelists for the meeting will be announced in the next few weeks.



PAYING THE PRICE—Columbia Records' star, Ray Price's current national tour has covered 10 cities in two weeks to date and is SRO across the country, according to Price's manager, Bill Starnes.

Starnes reports that overflow crowds at their most recent booking in Independence, Mo., attracted so large a crowd to the high school football stadium for the afternoon appearance, that the 4,500 seat facility was filled to capacity, with 2,000 more sitting on the grass. However, despite overflow seating arrangements, the sponsoring organization, the Independence Fraternal Order of Policemen, was forced to schedule a second performance for 8 p.m. that evening which was also filled to capacity with several hundred additional spectators on the grass.

Music City Sets Giant Golf Classic

NASHVILLE — The Music City Pro-Celebrity Golf Invitational Tournament will tee-off at Harpeth Hills Municipal golf course in Nashville on October 10. The sixth annual two-day, 36 hole best-ball "Fun" tournament will have 35 four-man teams; one pro, one country music star, one entertainment or sports celebrity, and one Tennessee Country Gentleman host.

The sponsors of the tournament consist of the Country Music Association, The Nashville Area Junior Chamber of Commerce, and The Nashville Tennessean newspaper. Harold Hitt, president of the CMA, is chairman of the board of directors. The Association of The Tennessee Country Gentleman, a group of 25 business and industry leaders will lend financial stability to the tournament.

Latest acceptances from country music celebrities include Archie Campbell, Norm Cash, Bobby Goldsboro, Grady Martin, Jimmy Newman. Charley Pride, Mel Tillis, Bill Walker, Charlie Walker, Lester Wilburn, and Faron Young.

Haggard Leads CMA Balloting

HOLLYWOOD — With almost twice the number of nominations as his nearest competitor, Merle Haggard emerged as the principle contender for the 1970 CMA awards honors. Haggard has been nominated in 11 categories including Entertainer of the Year, Male Vocalist of the Year, Single Record of the Year, Album of the Year, and Vocal Duo of the Year with Bonnie Owens. Haggard's band, The Strangers, were also nominated for Instrumental Group of the Year.

Winners will be announced during the Oct. convention to be held in Nashville.

Vital Statistics

DETAILED INFORMATION ABOUT TITLES ON THE CASH BOX TOP 100 THIS WEEK

New To The Top 100

#59
STAND BY YOUR MAN (2:43)
Candi Staton-Fame 1472
1750 N Vine, L.A. Calif.
PROD: Rick Hall c/o Fame
PUB: Al Gallico BMI 101 W 55 St. NYC.
WRITERS: B. Sherrill-T. Wynette
FLIP: How Can I Put Out The Flame (When You Keep The Fire Burning)

#60*
OUR HOUSE (2:59)
Crosby Stills Nash Young-Atlantic 2760
1841 Bway, NYC.
PROD: Crosby Stills Nash Young c/o Atlantic
PUB: Giving Room BMI 55 Liberty St., NYC.
WRITER: Graham Nash FLIP: Deja Vu

#61
WHERE ARE YOU GOING MY LOVE (3:18)
Brotherhood of Man-Deram 85065
539 W 25 St., NYC.
PROD: Tony Hiller, London, England
PUB:Blackwood BMI 1650 Bway, NYC.
WRITERS: Hiller-Goodison-Day-Leslie
FLIP: Living In The Land Of Love

#62
IF YOU LET ME MAKE LOVE TO YOU THEN WHY CAN'T I TOUCH YOU (3:26)
Ronnie Dyson-Columbia 45110
51 West 52 St. NYC.
PROD: Billy Jackson c/o Columbia
PUB: Chappell ASCAP 609 5th Ave, NYC.
WRITERS: C. C. Courtney-P. Link
ARR: Ellen Starr-Jimmy Wisner
FLIP: Girl Don't Come

#63
(BABY) Turn On To Me (2:56)
Impressions-Curtom 1954
c/o Buddah 1650 Bway, NYC.
PROD: Curtis Mayfield 8543 Stoney Island Ave, Chi, Ill.
PUB: Camad BMI c/o Mayfair
WRITER: C. Mayfield ARR: Riley Hampton-Gary Slabo
FLIP: Soulful Love

#64
FIRE AND RAIN (3:20)
James Taylor-Reprise 7423
4000 Warner Blvd. Burbank, Calif.
PROD: Peter Asher c/o Warner Bros.
PUB: Blackwood BMI/Country Road BMI 1650 Bway, NYC.
WRITER: J. Taylor FLIP: Anywhere Like Heaven

#65
WHEN YOU GET RIGHT DOWN TO IT (2:48)
Delfonics-Philly Groove 163
c/o Bell 1776 Bway, NYC.
PROD: Stan & Bell Prod. c/o Bell
PUB: Screen Gems/Columbia BMI 711 5th Ave, NYC.
WRITER: B. Mann ARR: Thom Bell
FLIP: I Gave To You

#66
MONGOOSE (4:47)
Elephant's Memory-Metromedia 182
1700 Bway, NYC.
PROD: Ted Cooper 3 #54 St. NYC.
PUB: Pocket Full of Tunes BMI c/o Ted Cooper
WRITERS: R. Frank-S. Bronstein
FLIP: I Couldn't Dream

#67
DO WHAT YOU WANNA DO (2:25)
5 Flights Up-TA 202
c/o Bell 1776 Bway, NYC.
PROD: John Florez c/o TA
4024 Radford, Studio City, Calif.
PUB: Brig-Tiny Tiger ASCAP 1619 Bway, NYC.
WRITER: J. B. Binghan ARR: Ernie Freeman
FLIP: Black Cat

#68
AS YEARS GO BY (3:06)
Mashmakhan-Epic 10634
51 West 52 Street, NYC.
PUB: Makham-Blackwood BMI 1619 Bway, NYC.
WRITER: P. Senecal ARR: P. Senecal
FLIP: Days When We Are Free

#69
YELLOW RIVER (2:40)
Christie-Epic 10626
51 W 52 St. NYC.
PROD: Mike Smith c/o Epic
PUB: Norma BMI 241 W 72 St. NYC.
WRITER: J. Christi
FLIP: Down The Mississippi Line

#70*
COME ON AND SAY IT (2:25)
Grassroots-Dunhill 4249
8255 Beverly Blvd., L.A., Calif.
PROD: Steve Barri c/o Dunhill
PUB: Trousdale BMI 47-39 49 St., Woodside, N.Y.
Brother Duck BMI (same address)
WRITERS: D. Provisor-R. Grill-W. Entner
ARR: Grass Roots
FLIP: Something's Coming Over Me

#71
FIRE AND RAIN (3:15)
Johnny Rivers-Imperial 66453
6920 Sunset Blvd. L.A. Calif.
PROD: J. Rivers 8923 Sunset Blvd. L.A. Calif.
PUB: Country Road BMI Blackwood BMI 1650 Bway, NYC.
WRITER: James Taylor FLIP: Apple Tree

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#72
GOD, LOVE ROCK AND ROLL (2:47)
Teegarden and Van Winkle-Westbound 170
c/o Janus 1700 Bway, NYC.
PROD: J. Cassily & Teegarden & VanWinkle
14643 Joy Rd, Detroit, Mich.
PUB: Bridgeport BMI c/o J. Cassily
WRITERS: S. Knape-D. Teegarden
FLIP: Work Me Tomorrow

#73
JUST LET IT COME (3:09)
Alive & Kicking-Roulette 7087
17 W 60 St. NYC.
PROD: Bob King c/o Roulette
PUB: Big 7 BMI (same address)
WRITER: A. Martin ARR: Alive & Kicking
FLIP: Mother Carey's Chicken

#74
FUNK #49 (3:05) James Gang-ABC 11272
8255 Beverly Blvd. L.A. Calif.
PROD: Vill Szymczyk c/o ABC
1330 Ave of the Americas, NYC.
WRITERS: Fox-Peters-Walsh FLIP: Thanks

#75
BORDER SONG (3:20)
Elton John-Uni 55240
8255 Sunset Blvd. L.A. Cal.
PROD: Gus Dudgeon c/o Uni
PUB: Dick James BMI 1780 Bway, NYC.
WRITERS: Elton John-Bernie Taupin
ARR: Paul Buckmaster
FLIP: Bad Side Of The Moon

#76
EMPTY PAGES (3:57) Traffic-U.A. 50692
729 7th Ave, NYC.
PROD: Chris Blackwell-Steve Winwood licensed by Island Records, Ltd. London, Eng.
PUB: Irving BMI 1416 N La Brea, L.A. Calif.
WRITERS: Winwood-Capaldi
FLIP: Stranger To Himself

#77
TELL IT ALL BROTHER (3:22)
Kenny Rogers & First Edition-Reprise 0923
4000 Warner Blvd. Burbank, Calif.
PROD: Jimmy Bowen-K. Rogers c/o Amos
6565 Sunset Blvd. L.A., Calif.
PUB: Sunbeam BMI 22 W 48 St. NYC.
WRITER: Alex Harvey
FLIP: Just Remember You Are My Sunshine

#78
LOVIN' YOU BABY (3:05)
White Plains-Deram 85066
539 W 25 St. NYC.
PROD: Roger Greenaway c/o Decca, London, Eng. PUB: Maribus BMI 1780 Bway, NYC.
WRITERS: Cook-Greenaway FLIP: Noises (In My Head)

#79
I DO TAKE YOU (3:07)
3 Degrees-Roulette 7088
17 W 60 St. NYC.
PROD: Richard Barnett c/o Roulette
PUB: Planetary/Make ASCAP (same address)
WRITER: M. March ARR: B. Decoteaux
FLIP: You're The Fool

#80
OVERTURE FROM TOMMY (2:30)
Assembled Multitude-Atlantic 2737
1841 Bway, NYC.
PROD: Bill Buster c/o Atlantic
PUB: Track BMI 200 W 57 St. NYC.
WRITER: Peter Townhend ARR: Tom Sellers
FLIP: Mud

#81
STAY AWAY FROM ME (3:06)
Major Lance-Curtom 1953
c/o Buddah 17650 Bway, NYC.
PROD: Curtis Mayfield
8543 Stoney Island Ave. Chicago, Ill.
PUB: Camad BMI c/o Curtis Mayfield
WRITER: C. Mayfield ARR: Mayfield-Bill Banner
FLIP: Gypsy Woman

#82
SUMMER MORNING (I Remember) (2:54)
Vanity Fare-Page One (Dist. Bell) 21033
1776 Bway, NYC.
PROD: Roger Easterby & Des Champ
Easterby Ltd. 108 Park, Mayfair, London W1 Eng.
PUB: Bondola BMI c/o Easterby Ltd.
WRITERS: M. Kent- J. Arthur
FLIP: Megowd (Something Tells Me)

#83
WE'RE ALL PLAYING IN THE SAME BAND (3:17)
Bert Sommer-Eleuthera 470
1650 Bway, NYC.
PROD: Artie Kornfeld 125-10 Queens Blvd. Kew Gardens, N.Y.
PUB: Luvlin BMI c/o A. Kornfeld
Magdelena BMI c/o B. Sommer 365 West End Ave. NYC.
WRITER: B. Sommer FLIP: It's A Beautiful Day.

#84
FOR YASGUR'S FARM (3:20)
Mountain-Windfall 14533
c/o Bell 1776 Bway, NYC.
PROD: Felix Pappalardi c/o Windfall Ent.
161 W 54 St. NYC.
PUB: Upfall ASCAP c/o Windfall
WRITERS: Laing-Pappalardi-Collins-Ship-Rea
ARR: F. Pappalardi FLIP: To My Friend

#85
I WANNA KNOW IF ITS GOOD TO YOU (3:00)
Funkadelics-Westbound 167
c/o Janus 1700 Bway, NYC.
PROD: George Clinton 14643 Joy Rd. Detroit, Mich. PUB: Bridgport BMI c/o George Clinton
WRITERS: G. Clinton-B. Nelson-E. Hazel-C. Haskins FLIP: I Wanna Know If It's Good To You (Instru)

#86
FOR THE GOOD TIMES (3:48)
Ray Price-Columbia 45178
51 W 52 St. NYC.
PROD: Don Law 2016 Terrace Pl. Nashville, Tenn.
PUB: Buckhorn BMI 806 16th Ave. S. Nashville, Tenn. WRITER: K. Kristofferson ARR: Cam Mullins FLIP: Grazin' In Green Pastures

#87
BABY I NEED YOUR LOVIN' (2:55)
O. C. Smith-Columbia 45206
51 W 52 St. NYC.
PROD: Jerry Fuller 6121 Sunset Blvd. L.A. Calif.
PUB: Jobete BMI 2457 Woodward Ave, Det. Mich.
WRITERS: E. Holland-L. Dozier-B. Holland
ARR: Artie Butler
FLIP: San Francisco Is A Lonely Town

#88*
HOLY MAN (2:43)
Diane Kolby-Columbia 45169
51 W 52 St., NYC.
PROD: Scott & Vivian Holtzman c/o Columbia
PUB: Fodderwing ASCAP 3204 Bwy, Houston, Texas.
WRITER: D. Kolby FLIP: Hallelujah Baby

#89
I JUST WANT TO KEEP IT TOGETHER (2:30)
Paul Davis-Bang 579
1650 Bway, NYC.
PROD: Chips Moman 827 Thomas, Memphis, Tenn. PUB: Web IV BMI 1650 Bway, NYC.
WRITER: P. Davis FLIP: Pollyana

#90
GYPSY WOMAN (2:32)
Brian Hyland-Uni 55240
8255 Sunset Blvd. L.A. Calif.
PROD: Del Shannon c/o Uni
PUB: Certom BMI 79 W Monroe St. Chicago, Ill.
WRITER: C. Mayfield FLIP: You And Me (11)

#91*
PART TIME LOVE (2:48)
Ann Peebles-Hi 2178
539 W 25 St., NYC.
PROD: Willie Mitchell c/o Hi
PUB: Cireco BMI 855 Treat Ave., San Fran., Cal.
Escort BMI 5613 57th Ave S., St. Petersburg, Fla.
WRITER: C. Hammond FLIP: I Still Love You

#92*
MONTEGO BAY (2:53)
Bobby Bloom-MGM/L&R 157
322 W 48 St., NYC.
PROD: Jeff Barry c/o Unart
PUB: Unart BMI 729 7th Ave., NYC.
Cheezeburger BMI c/o B. Bloom
430 Pk. Ave. S., NYC.
WRITERS: J. Barry-B. Bloom
FLIP: Try A Little Harder

#93
FUNKY MAN (3:03)
Kool & The Gang-Delite 534
300 W 55 St. NYC.
PROD: Gene Redd c/o Delite
PUB: Stephannye-Delightful BMI (same address)
WRITERS: Kool & The Gang-G. Redd
FLIP: 1-2-3-4-5-6-7-8

#94*
IF YOU WERE MINE (2:49)
Ray Charles-ABC/Tangerine 11271
8255 Beverly Blvd., L.A., Calif.
PUB: Tangerine BMI 2107 W. Washington, L.A., Calif.
WRITER: Irving Lewis
FLIP: Till I Can't Take It Any More

#95*
I'VE LEARNED TO DO WITHOUT YOU (4:09)
Mavis Staples-Volt 4044
926 E McLemore, Memphis, Tenn.
PROD: Don Davis 13640 Pembrooke, Detroit, Mich.
PUB: Groovesville BMI 1700 Bway, NYC.
WRITERS: J. Barnes-D. Jordan-D. Davis
FLIP: Since I Fell For You

#96*
OUR WORLD (4:04)
Blue Mink-Philips 40686
35 E Wacker Dr., Chicago, Ill.
PROD: Morgan Music Prod., London, England
PUB: MRC BMI 110 W 57 St., NYC.
WRITERS: Flowers-Pickett
FLIP: Respects To Mr. Jones

#97
STRANGE (2:33)
Jelly Roll-Kapp 2107
6430 Sunset Blvd. L. A. Calif.
PROD: Richard Podolor c/o Kapp
PUB: Ribbage Ribbage BMI
79 W. Monroe, Chicago, Ill.
WRITER: D. Hoagland ARR: R. Podolor
FLIP: Help Me Over

#98*
YOU BETTER THINK TWICE (2:43)
Poco-Epic 10636
51 W 52 St., NYC.
PROD: Jim Messina c/o Columbia
PUB: Big Dickens ASCAP WRITER: J. Messina
FLIP: Anyway Bye Bye

#99
LOOKY LOOKY (2:57)
O Jays-Neptune 31
c/o Chess 320 S 21 St. Chicago, Ill.
PROD: Gamble Huff 250 S. Broad St. Phila, Pa.
PUB: Assorted BMI c/o Gamble Huff
WRITERS: Gamble Huff AAR: Thom Bell
FLIP: Let Me in Your World

#100*
ANIMAL ZOO (2:54)
Spirit-Epic 10648
51 W 52 St., NYC:
PROD: David Briggs c/o Epic
PUB: Hollenbeck BMI
800 Stone Canyon Rd., Bel Air, Cal.
WRITER: J. Ferguson FLIP: Red Light Roll On

Vital Statistics

DETAILED INFORMATION ABOUT TITLES ON THE CASH BOX TOP 100 THIS WEEK

*New To The Top 100

#1
PATCHES (3:10)
Clarence Carter-Atlantic 2748
1841 Bway, NYC
PROD: Rick Hall, Music Shoals, Ala.
PUB: Gold Forever BMI 2601 Cadillac Tower, Det. Mich.
WRITERS: Dunbar-N. Johnson
FLIP: Say It One More Time

#2
AIN'T NO MOUNTAIN HIGH ENOUGH (3:15)
Diana Ross-Motown 1169
2457 Woodward Ave., Detroit, Mich.
PROD: N. Ashford & V. Simpson (Motown)
PUB: Jobete BMI (same address)
WRITERS: N. Ashford & V. Simpson ARR: Paul Riser
FLIP: Can't It Wait Until Tomorrow

#3
WAR (3:12)
Edwin Star-Gordy 7101
2457 Woodward Ave, Detroit, Mich.
PROD: Norman Whitfield c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: N. Whitfield-B. Strong
FLIP: He Who Picks a Rose

#4
LOOKIN' OUT MY BACK DOOR (2:31)
Creedence Clearwater Revival-Fantasy 645
12B1 30th St. Oakland, Calif.
PROD: John C. Fogerty (Fantasy)
PUB: Jondora—BMI
WRITER: J. C. Fogerty ARR: John C. Fogerty
FLIP: Long As I Can See The Light

#5
JULIE, DO YA LOVE ME (2:52)
Bobby Sherman-Metromedia 194
1700 Bway, NYC.
PROD: Jackie Mills 6430 Sunset Blvd. H'wood, Cal.
PUB: Lucon/Sequel BMI c/o Jackie Mills
WRITER: T. Bahles ARR: Al Capps
FLIP: Spend Some Time Lovin' Me

#6
25 OR 6 TO 4 (2:52)
Chicago-Columbia 45194
51 W 52 St. NYC.
PROD: James Wilbon Guercia c/o Columbia
PUB: Aureljus BMI 7781 Sunset Blvd. L. A. Calif.
WRITER: S. R. Lamms
FLIP: Where Do We Go From Here

#7
CANDIDA (3:02)
Dawn-Bell 903
1776 Bway, NYC.
PROD: Tokens & Dave Appell
c/o Bright Tunes, 1697 Bway, NYC.
PUB: Pocket Full Of Tunes & Jillbern BMI
c/o Bright Tunes
WRITERS: T. Wine-I Levine ARR: Norm Bergen
FLIP: 'Look At'

#8
IN THE SUMMERTIME (3:40)
Mungo Jerry-Janus 125
1700 Bway, NYC.
PROD: Barry Murray c/o Pye ATV House, London, Eng.
PUB: Limited/Don Kirshner BMI
WRITERS: Ray Dorset FLIP: Mighty Man

#9
CRACKLIN' ROSIE (2:47)
Neil Diamond-Uni 5520
8255 Sunset Blvd. L.A. Calif.
PROD: Tom Catalano 16715 Charmel Lane, Pac. Pal., Calif.
PUB: Prophet ASCAP c/o Tom Catalano
WRITER: N. Diamond ARR: Don Randi
FLIP: Lordy

#10
DON'T PLAY THAT SONG (3:00)
Aretha Franklin-Atlantic 2751
1841 Broadway, N.Y., N.Y.
PROD: Jerry Wexler, Tom Dowd and Arif Mardin (Atlantic)
PUB: Progressive BMI 241 West 72 St., N.Y. N.Y.
WRITERS: B. Nelson & A. Eretgun
FLIP: Let it Be

#11
I (WHO HAVE NOTHING) (2:55)
Tom Jones-Parrot 40051
539 W 25 Street, NYC
PROD: Peter Sullivan for Gordon Mills, 24-25 New Bond St., London WI, England
PUB: Milkway Way BMI c/o Al Wilde 24 Central PkW. NYC. Trio BMI 1619 Bway, NYC. Cotillion BMI
1841 Bway, NYC.
WRITERS: Leiber/Stoller
FLIP: Stop Breaking My Heart

#12
(I KNOW) I'M LOSING YOU (3:38)
Rare Earth-Rare Earth 5017
c/o Motown 2457 Ave, Detroit, Mich.
PROD: Norman Whitfield c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Grant-Holland-Whitfield
FLIP: When Joannie Smiles

#13
HAND ME DOWN WORLD (3:14)
Guess Who-RCA 0367
1133 Ave. of the Americas, NYC.
PROD: Jack Richardson for Nimbus 9
PUB: Dunbar BMI 1650 Bay, NYC.
WRITER: Winter
FLIP: Runnin' Down The Street

#14
SNOWBIRD (2:08)
Ann Murray-Capitol 2738
1740 N Vine, L.A. Cal.
PROD: Bryan Ahern c/o Capitol
PUB: Beechwood BMI c/o Capitol
WRITER: Gene MacLellan
FLIP: Just Bidin' My Time

#15
RUBBER DUCKIE (2:23)
Ernie (Jim Henson) Columbia 45207
51 W. 52 St., N.Y., N.Y.
PROD: Thomas Z. Shepard (Columbia)
PUB: Festival Attraction-ASCAP
c/o Arnold Noss, 30 Beekman Place, N.Y., N.Y.
WRITERS: J. MOSS ARR: Joe Raposo
FLIP: Sesame Street

#16
GROOVY SITUATION (3:14)
Gen Chandler-Mercury 73083
35 E Wacker Drive, Chicago, Ill.
PROD: Gene Chandler c/o Mercury
PUB: Cachand BMI Patcheal BMI c/o Gene Chandler
1321 S Michigan Ave, Chicago, Ill.
WRITERS: Russell Lewis-Herman Davis
ARR: Tom Washington
FLIP: Not The Marrying Kind

#17
SPILL THE WINE (3:59)
Eric Burdon & War-MGM 14118
1350 Ave. of the Americas, NYC.
PUB: Far-Out c/o Cohen & Boyle
6430 Sunset Blvd. L. A. Calif.
WRITERS: War FLIP: Magic Mountain

#18
ITS A SHAME (2:57)
Spinners-V.I.P. 25057
c/o Motown 2457 Woodward Ave, Det. Mich.
PROD: Stevie Wonder c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Wonder-Garret-Wright ARR: Paul Riser
FLIP: Together We Can Make Such Sweet Music

#19
JOANNE (3:10) Mike Nesmith-RCA 0368
1133 Ave of the Americas, NYC.
PROD: Felton Jarvis c/o RCA Nashville, Tenn.
PUB: Screen Gems/Columbia BMI
711 5th Ave, NYC.
WRITER: M. Nesmith
FLIP: One Rose

#20
SOLITARY MAN (2:28)
Neil Diamond-Bang 578
1650 Bway, NYC.
PROD: Jeff Barry-Ellie Greenwich
729 7th Ave, NYC.
PUB: Tallyrand BMI (c/o Jeff Barry)
WRITER: N. Diamond FLIP: The Time Is Now

#21
HI-DE-HO (3:58) 0
Blood Sweat & Tears Columbia 45204
51 West 52 Street, NYC.
PROD: Roy Halee-Bobby Colomby c/o Columbia
PUB: Screen Gems-Columbia-BMI, 711 5th Ave., NYC.
WRITERS: G. Goffin-C. King
ARR: F. Lipsius
FLIP: The Battle

#22
PEACE WILL COME (4:47)
Melanie-Buddah 186
1650 Bway, NYC.
PROD: Peter Schekeryk c/o Buddah
PUB: Kama Rippa ASCAP 1650 Bway, NYC.
Melanie ASCAP 430 Pk Ave, NYC.
WRITER: Melanie Safka
ARR: John Abbot-Lee Holdridge
FLIP: Close To It All

#23
NEANDERTHAL MAN (4:29)
Hot Legs-Capitol 2886
1750 N Vine, L.A., Calif.
PROD: Arthur Mogull c/o Capitol
PUB: Francis Day & Hunter ASCAP
1350 Ave of America, NYC.
WRITERS: Godley-Cream-Stewart
FLIP: You Didn't Like It Because You Didn't Think Of It

#24
ALL RIGHT NOW (4:14)
Free-A&M 206
1416 N LeBrea, Cal.
PUB: Irving BMI c/o A&M
WRITERS: A. Fraser-P. Rogers
FLIP: Mouthful Of Grass

#25
OUT IN THE COUNTRY (3:08)
3 Dog Night-Dunhill 4250
8255 Bev. Blvd, L.A., Calif.
PROD: Richard Podlor c/o Dunhill
PUB: Irving BMI 1416 N La Brea, L.A., Calif.
WRITERS: P. Williams-R. Nichols
FLIP: Good Time Living

#26
IT'S ONLY MAKE BELIEVE (2:21)
Glen Campbell-Capitol 2905
1750 N. Vine, L.A., Calif.
PROD: Al DeLory c/o Capitol
PUB: Marielle BMI 110 E 59 St., NYC.
WRITERS: C. Twitty-J. Nace ARR: Al DeLory
FLIP: Pave Your Way Into Tomorrow

#27
THAT'S WHERE I WENT WRONG (2:32)
Poppy Family-London 139
539 W 25 St. NYC.
PROD: Terry Jacks c/o London Records
190 Graveline St. Laurent, Que. Canada.
PUB: Gone Fishin BMI
WRITER: T. Jacks
FLIP: Shadows On My Wall

#28*
I'LL BE THERE (3:35)
Jackson Five-Motown 1171
2457 Woodward Ave, Detroit, Mich.
PROD: Hal Davis c/o Motown
PUB: Jobete BMI (same address)
WRITERS: B. Gordy Jr.-B. West-W. Hutch-H. Davis
ARR: B. West FLIP: One More Chance

#29
EXPRESS YOURSELF (3:15)
Watts 103rd St. Rhythm Band-Warner Bros. 7417
4000 Warner Blvd. Burbank, Calif.
PROD: Chas. Wright
PUB. Warner-Tamerlane BMI 6290 Sunset Blvd.,
PUB: Wright-Gerstl BMI 6321 Gilday Dr. H'wood, Calif.
WRITER: C. Wright
ARR: C. Wright-Ray Jackson-Gabe Fleming
FLIP: Living On Borrowed Time

#30
THE NEXT STEP IS LOVE (3:30)
Elvis Presley-RCA 9873
1133 Ave of the Americas, NYC.
PUB: Gladys ASCAP 1619 Bway, NYC.
WRITERS: Paul Evans-Paul Barnes
FLIP: I've Lost You

#31
STILL WATER (LOVE) (2:58)
Four Tops Motown 1170
2457 Woodward Ave., Detroit, Mich.
PROD: Frank Wilson c/o Motown
PUB: Jobete BMI (same address)
WRITERS: W. Robinson-F. Wilson
ARR: Jerry Long-Jerry Roach
FLIP: Still Water (Peace)

#32
MAKE-IT WITH YOU (3:14)
Bread-Elektra 45686
15 Columbus Circle, NYC.
PROD: David Gates c/o Elektra
PUB: Screen Gems/Columbia BMI 711 5th Ave, NYC
WRITER: D. Gates
FLIP: Why Do You Keep Me Waiting

#33
EL CONDOR PASA (3:06)
Simon & Garfunkel-Columbia 45237
51 W 52 St. NYC.
PROD: Simon & Garfunkel-Roy Halle c/o Columbia
PUB: Charing Cross BMI 521 5th Ave, NYC.
WRITER: Paul Simon ARR: Paul Simon
FLIP: Why Don't You Write Me

#34
CLOSER TO HOME (5:30)
Grand Funk-Capitol 2877
1750 N Vine, L.A., Cal.
PROD: Terry Knight c/o Capitol
PUB: Storybook BMI 720 5th Ave, NYC.
WRITER: Mark Farner FLIP: Aimless Lady

#35
LOOK WHAT THEY'VE DONE TO MY SONG (3:18)
New Seekers-Elektra 45699
15 Columbia Circle, NYC.
PROD: Dave McKay-Leon Henry Prod. Ltd.
PUB: Kama Rippa/Amelaine ASCAP
1650 Bway, NYC.
WRITER: Melanie Safka FLIP: It's A Beautiful Day

#36
INDIANA WANTS ME (2:53)
R. Dean Taylor-Rare Earth 5013
2457 Woodward Ave, Detroit, Mich.
PROD: R. Dean Taylor c/o Rare Earth
PUB: Jobete BMI (same address)
WRITER: R. Dean Taylor
ARR: David Van De Pitte-R. Dean Taylor
FLIP: Love's Your Name

#37
LONG LONG TIME (2:59)
Linda Ronstadt-Capitol 2840
1750 N Vine, L.A., Cal.
PROD: Elliot Mazer c/o Capitol
PUB: MCA Ascap 445 Park Ave, NYC.
WRITER: Gary White ARR: Norbert Putnam-E. Mazer
FLIP: Nobodys

#38
IF I DIDN'T CARE (2:59)
Moments-Stang 5016
106 W. Palisade Ave., Englewood, N.J.
PROD: Sylvia-N. Edmonds c/o Stang
PUB: Whale ASCAP
c/o Jack Lawrence 229 E. 52 St., NYC.
WRITER: J. Lawrence
FLIP: You Make Me Feel So Good

#39
EVERYTHING'S TUESDAY (2:49)
Chairman of the Board-Invictus 9079
2601 Cadillac Tower, Detroit, Mich.
PROD: Holland, Dozier & Holland (Invictus)
PUB: Gold Forever-BMI (same address)
WRITERS: D. Dumas & R. Dunbar & E. Wayne
FLIP: Patches

#40
RIKI TIKI TAVI (2:56)
Donovan-Epic 10649
51 West 52 Street, NYC.
PROD: Donovan c/o Epic
PUB: Peer Int'l BMI 1619 Bway, NYC.
WRITER: D. Leitch FLIP: Roots Of Oak

#41
I STAND ACCUSED (3:59)
Isaac Hayes-Enterprise 9017
926 E McLemore, Memphis, Tenn.
PROD: Isaac Hayes c/o Enterprise
PUB: Curtom BMI 79 W Monroe St., Chicago, Ill.
Jalynne BMI 2203 Spruce St., Phila., Pa.
WRITERS: J & W Butler
FLIP: I Just Don't Know What To Do With Myself

#42
SCREAMING NIGHT HOG (3:17)
Steppenwolf-Dunhill 4248
8255 Beverly Blvd., L.A., Calif.
PROD: Richard Podolor c/o Dunhill
PUB: Turesdale BMI c/o Dunhill
WRITER: John Kay
FLIP: Spiritual Fantasy

#43
ON THE BEACH (In The Summer Time) (3:30)
Fifth Dimension-Bell 913
1776 Bway, NYC.
PROD: Bones Howe 8833 Sunset Blvd., L.A., Calif.
PUB: Fifth Star BMI 8350 Santa Monica Blvd., L.A., Calif.
WRITER: Landy McNeil
ARR: Bob Alcivar-B. Holman-B. Howe
FLIP: This Is Your Life.

#44
ONLY YOU KNOW AND I KNOW (4:03)
Dave Mason-Blue Thumb 114
427 N Canyon, Beverly Hills, Cal.
PROD: Tommy Li Puma-Dave Mason c/o Blue Thumb
PUB: Irving Music BMI
WRITER: Dave Mason
FLIP: Sad And Deep As You

#45
BLACK FOX (2:18)
Freddie Robinson-Pacific Jazz 88155
6920 Sunset Blvd., L.A., Calif.
PROD: Higgins-Irvine for Wally Roka c/o Pacific Jazz
PUB: Special Agent BMI 4360 Victoria Pk Pl., L.A., Calif.
WRITER: Monk Higgins ARR: Monk Higgins
FLIP: Oogum Boogum Song

#46
LOLA (4:06) Kinks-Reprise 0930
4000 Warner Blvd. Burbank, Calif.
PROD: Ray Davies c/o Reprise
PUB: Hill & Range BMI 241 W 72 St., NYC.
WRITER: R. Davies
FLIP: Mindless Child Of Motherhood

#47
GREEN EYED LADY (5:58)
Sugar Loaf-Liberty 56183
6920 Sunset Blvd., Hollywood, Calif.
PROD: Frank Slay (Liberty)
PUB: Claridge-ASCAP
6362 Hollywood Blvd., Hollywood, Calif.
WRITERS: Jerry Corbetta, J. C. Phillips & David Riordan
FLIP: West Of Tomorrow

#48
SOUL SHAKE (3:10)
Delany & Bonnie-Atco 6756
1841 Bway, NYC.
PROD: Jerry Wexler-Tom Dowd c/o Atlantic
PUB: Shelby Singleton BMI
312 Jefferson St., Nashville, Tenn.
WRITERS: Myra Smith-Margaret Lewis
FLIP: Free The People

#49
WE'VE ONLY JUST BEGUN (3:04)
Carpenters-A&M 1217
1416 N La Brea, H'wood, Calif.
PROD: Jack Dougherty c/o A&M
PUB: Irving BMI (same address)
WRITERS: Paul Williams-Roger Nichols
ARR: Richard Carpenter FLIP: All Of My Life

#50
SUNDAY MORNING COMING DOWN (3:58)
Johnny Cash-Columbia 45211
51 West 52 Street, NYC
PROD: Bob Johnston c/o Columbia
PUB: Combine BMI 530 W. Main St., Hendersonville, Tenn.
WRITER: K. Kristofferson
FLIP: I'm Gonna Try To Be That Way

#51
EVERYBODY'S GOT THEIR RIGHT TO LOVE (2:38)
Supremes-Motown 1167
2457 Woodward Ave, Detroit, Mich.
PROD: Frank Wilson c/o Motown
PUB: Think Stallman BMI 333 E 70 St. NYC.
WRITER: L. Stallman ARR: David Van Dipitte
FLIP: I Love You More

#52
CLOSE TO YOU (3:40)
Carpenters-A&M 1183
1416 N LaBrea, L.A. Calif.
PROD: Jack Daughtery c/o A&M
PUB: Blue Seas, Jac US Songs ASCAP
WRITERS: Hal David-Burt Bachrach
ARR: Richard Carpenter
FLIP: I Keep On Loving You

#53
RAINBOW (3:05)
Marmalade-London 20059
539 West 25 St., NYC.
PROD: Junior Campbell
c/o Decca Ltd., London, Eng.
PUB: Noma BMI 241 W 72 St., NYC.
WRITERS: Campbell-McAleese
FLIP: The Ballad Of Cherry Slavar

#54
WE CAN MAKE MUSIC (2:50)
Tommy Roe-ABC 11273
8255 Sunset Blvd. L.A. Calif.
PROD: Steve Barri c/o ABC
PUB: Little Fugitive BMI 9825 La Tuna Canyon Rd. Sun Valley, Calif.
WRITER: Lou T. Josie
FLIP: Gotta Keep Rolling Along

#55
I'VE LOST LOU (3:31)
Elvis Presley-RCA 9873
1133 Ave of the Americas, NYC.
PUB: Gladys ASCAP 1619 Bway, NYC.
WRITERS: Ken Howard-Alan Blaikley
ARR: Bergen White
FLIP: The Next Step Is Love

#56
SIGNED SEALED DELIVERED I'M YOURS (2:45)
Stevie Wonder-Tamia 54196
2457 Woodward Ave, Detroit, Mich.
PROD: Stevie Wonder c/o Tamia
PUB: Jobete BMI (same address)
WRITERS: S. Wonder-L. Garrett-S. Wright-L. Hardaway
ARR: Paul Riser FLIP: I'm More Than Happy

#57
SOMEBODY'S BEEN SLEEPING (2:46)
100 Proof-Hot Wax 7004
c/o Buddah 1650 Bway, NYC.
PROD: G. Perry 2601 Cadillac Tower, Detroit, Mich.
PUB: Goldforever BMI c/o G. Perry
WRITERS: G. Perry-G. Johnson-A. Bond
FLIP: I've Come To Save You

#58
DEEPER, DEEPER (3:17)
Freda Payne-Invictus 9080
2601 Cadillac, Detroit, Mich.
PROD: Holland-Dozier-Holland c/o Invictus
PUB: Goldforever BMI (same address)
WRITERS: N. Toney-R. Dunbar-E. Wayne
FLIP: Unhooked Generation

Accounting Expert to Address NARM

PHILADELPHIA — One of the business sessions at the 1970 NARM Tape Convention, to be held in Dallas Sept. 20-23, will be devoted to the topic "Is There A Profitability Gap?" The highlight of the dinner-meeting, to be held Monday evening, Sept. 21, will be a speech by David Boyd Chase, chairman of the executive committee and a partner in the international accounting firm of J. K. Lasser & Company.

Chase is an outstanding authority in the field of accounting and taxation. A frequent lecturer before professional business and college groups, he teaches at New York University, has co-authored a number of books dealing with federal taxation and is a member of the President's Council for the School of Continuing Education at NYU.

In addition to his accounting credentials, he is a member of the New York and New Jersey Bars and a member of the National Panel of Arbitrators of the American Arbitration Assn.

After the Chase presentation, a panel of industry members will participate in a question and answer session, relating current economic problems to the recorded music industry. Emphasis will be placed on proper financial management to combat these problems.

Participating on the panel will be Amos Heilicher, president of Pickwick International and head of the Heilicher Bros./J. L. Marsh companies; John Billinis, executive vice president of Alta Distributing Company; Arnold Greenhut, president of Transcontinental Music Corporation; Jay Jacobs, vice president of Knox Record Rack Service; Irwin H. Steinberg, president of Mercury Record Corp. Jack Loetz, executive vice president of Decca Records, and Donald Hall, vice president of Ampex Corp. Al Bell, executive vice president of Stax/Volt Records, will moderate the panel. James Schwartz, NARM president and president of Schwartz Brothers/District Records, will serve as chairman of the evening meeting.

The meeting on profitability will be one of three dinner-meetings, the first of which will be held on Sunday evening and will feature talks on tape hardware, software (cartridges and cassettes) and illegal duplication and counterfeiting.

On Tuesday evening, and also at a Wednesday luncheon-meeting, presentations and demonstrations of various video cartridges, cassettes and film systems will be held.

Sunset Fall Tapes Out

LOS ANGELES — The new Sunset stereo-tape release for fall was announced today by Earl Horowitz, general manager for Liberty/UA stereo tape. The twelve packages comprise the largest program ever instituted by the label, with emphasis on major artists, and the introduction of newly-designed four color labels.

Among the artists represented in the Sunset promotion are Bobby Goldsboro, Vikki Carr, Johnny Rivers, Ike and Tina Turner, Jay and The Americans and Little Anthony and The Imperials. Al Caiola, Jerry Wallace, the Johnny Mann Singers and Lee Morgan, plus compilations of "Country Gold" and "Rock Lives" round out the Sunset dozen.

The label is conducting its heaviest exploitation campaign ever to back up the fall release. It includes a direct mailing concentration to 365 principals of leading home and automotive stores in the United States, major discount department stores and home and auto wholesalers.

Philips Holds Open House

MONTVALE, N. J.—Philips Broadcast Equipment Corp. held an open house here last Thursday for the audio and recording industry, displaying the complete Philips audio product line as well as a number of products in the experimental stage.

Guided tours of the new Montvale engineering and manufacturing facilities were conducted and a Philips "Pro 12" stereo tape recorder and a Norelco "pocket memo" were awarded as door prizes.

Stereo Magic Intro's Recorder for 8-Track

MINE HILL, N. J. — The Stereo Magic Division of Eastern Specialties Corp. announces the introduction of an advanced design home tape recorder for 8 Track Cartridges. The "RP-1000ST" tape recorder is a deck designed to be played through any existing amplifier or receiver having an input jack for tape recorders. When not being used as a recorder, it can be used as a playback deck to listen back to any 8 track cartridges.

STEREO MAGIC 'RP-1000ST'

A feature of the "RP-1000ST" is the dual controls for recording each channel individually. This permits recording a song on one channel and dubbing in or singing along on the other channel.

The "auto stop" feature allows professional quality duplicating, since one can program the recorder to stop at the end of each channel or at the end of any particular channel by means of the sets' built-in logic circuits. The frequency response of the "RP-1000ST" is 30 to 10,000 Hz., which is equal to professionally duplicated tapes.

Five Labels Join ITA Executive Committee

NEW YORK — Atlantic, Elektra, Polydor, Scepter and Starday-King are now members of the International Tape Association executive committee, according to Larry Finley, ITA executive director. They join 10 other companies in other areas of the tape industry who are members of the Committee, to help guide the activities of the Association.

Those appointed are Bob Kornheiser, vice-president, tape sales of Atlantic Records; Mel Posner, national sales manager for Elektra Records; Jerry Schoenbaum, president of Polydor Inc; Jerry Geller, vice-president Tape Division of Scepter Records and Hal Neeley, president of Starday-King Records.

Representation on the committee for the video cassette/cartridge field includes Don Ross, president of Transcommunications Inc., whose holdings includes Eastern Video Productions and Manchester Color Labs; and Irving Stimler, president of Optronics Libraries, who hold home video rights to over 3,000 full length features and 5,000 short subjects.

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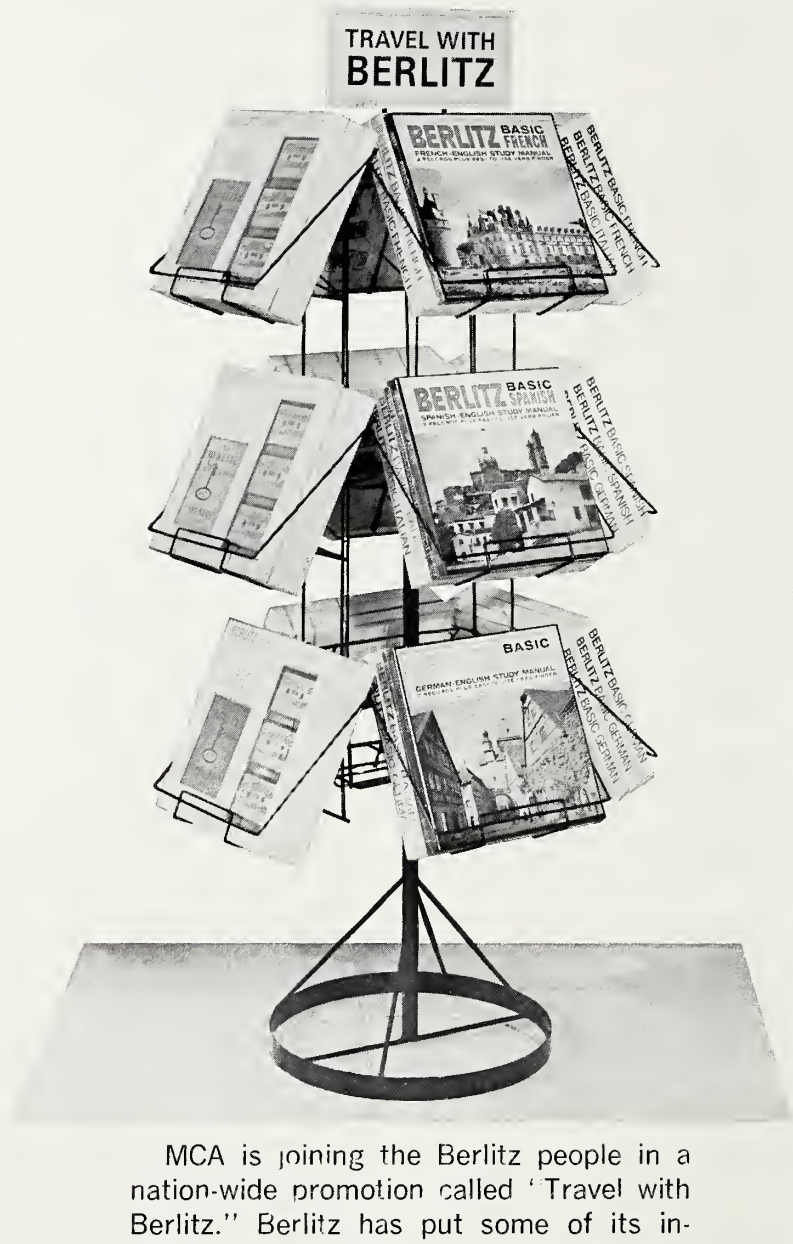

MCA is joining the Berlitz people in a nation-wide promotion called "Travel with Berlitz." Berlitz has put some of its instructors on cassettes, tape and records so people (like your customers) can take them along wherever they go.

It's an exciting new source of business for you — with a sales potential as great as the jumbo jet age itself

See your MCA rep for all the details, or drop a postcard to . . .

MCA RECORDS

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insight&sound continued

NEW YORK (Cont'd from page 53)

ELECTRIC LADY: A MILLION DOLLAR WOMAN

These days, recording is more than just a means of employment, it is a way of life. No longer do recording artists spend a few hours in the studio. Now, they spend days, months, and sometimes even years in an effort to produce a musical masterpiece that will astound the members of the industry and delight audiences all over the world.

What determines how long an artist will remain in the studio depends on many factors: the complexity of his material, the availability of studio faclities, engineers, producers, and dozens of outside influences which can serve to help or hinder the session.

The artists primary concern though, is the studio itself. The size, the number of tracks, the compatability of its staff members, are all taken into consideration even before studio time is booked.

Electric Lady has it all, from psychedelic rest rooms with pay phones, to a multi colored lighting system capable of creating almost any musical mood at a moments notice. Wall to wall carpeting, air conditioning, closed circuit tv for studio use, a work shop, three dimensional mirrors for the freaks,—you name it, Electric Lady has it, and if they don't, it's in the process of being built.

Electric Lady is run by chief engineer Ed Kramer, and a staff of four other engineers who have been working an average of 20 hours a day since The Lady opened her arms to the public a few weeks ago. Although the studio is understaffed, Kramer prefers to hire only those engineers who demonstrate an in depth knowledge of a musical instrument. This does not imply that an excellent engineer will be turned away! Kramer is concerned about his staff, and feels that this added requirement will help the engineer as well as the artist.

The estimated cost of Electric Lady: one million dollars, and they're still building. When it's complete, Electric Lady will be one of the most advanced and most comfortable studios in the world. What a woman!

k.k.

WEEK'S HAPPIEST ANNOUNCEMENT

It's no secret that relations between Bill Graham's Fillmore East and the press (including, of course, the trades) have been at times rather rocky. The worst part was that nobody seemed to know what to do about it. Well all that's in the past because Pat Luce (formerly with Gifford-Wallace) has been appointed head of publicity operations for the rock haven. A better head they couldn't have found. The one ray of hope and sanity in our often confusing dealings with the Fillmore has been Pat. But since, at the time, she was once removed from the scene of the crime, there were many times when the most she could do was say, "I'm sorry." We are vastly happy for Pat, proud of her success, and are now secure in the fact that things will now be better for all of us. It's a brighter day tomorrow.

2,716½ PERFORMANCES FOR THE 'LADY':

"Hello, Dolly!" is the new champ of musical comedy in terms of its run on Broadway. The show, of course, has missed many performances and amassed a number of leading "Dolly's." It's thought that the dethroned champ, "My Fair Lady," never missed a performance in its so-called 2,717 Broadway performances (against "Dolly's 2,718 plus). That's not completely true. We attended a performance of "MFL" a few months after it opened in 1956. Before the overture, the stage manager or some other fellow came on stage to inform the audience that Tom Helmore, Rex Harrison's "standby" (not "understudy," a lowlier designation for a replacement performer on Broadway) would perform for an ailing Harrison. This didn't exactly excite the patrons of the "musical of the century" and its "musical star of the century." The proceedings started, but to the dismay of someone who had known the score by this time, Helomer did not sing the opening number, "Why Can't the English?," for it soon became evident that Mr. Helmore was suffering from a case of sore throat. Later on, Julie Andrews, just returned to the show from her own bout with laryngitis, began to sing "Show Me," but her voice cracked in the upper registers. The audience, too, began to crack with a series of moans. It was all too much for management, too. The show was stopped and didn't go on for that evening. So, chalk up 2,716½ performances for "MFL," and ever-onward for "Dolly."

SHORT TAKES—Second American tour of **Humble Pie** has been announced. The group, recently signed with A&M, is to kick off Stateside proceedings with gig at Detroit's Eastown Theatre, Sept. 18-19, followed by appearance at the Boston Tea Party Sept. 25-27. Label will release an album to coincide with the tour . . . **Dick Jensen** has been named the replacement host for **Johnny Cash** next summer on ABC-TV . . . **Eric Clapton's** latest group, known as **Derek And The Dominos,** will begin a 24 day U.S. tour Oct. 15 at Rider College in Trenton, N.J., with other appearances set for Philadelphia (16, 17), Syracuse (18) and Boston (22). The group also includes **Carl Radle, Jim Gordon** and **Bobby Whitlock.** Rounding out the bill for the tour will be Rare Earth's **ToeFat.**

The British rock film "Supershow" will be shown Sept. 17, 18, 19 at Hunter College Assembly Hall in N.Y.C. There will be two screenings each night, at 7 an 9:30 p.m. Featured in the 93 minute color film are **Led Zeppelin, Buddy Miles, Steve Stills, Eric Clapton, Colosseum, the MJQ, Jack Bruce,** among many . . . **Judy Carne** makes her world night club debut Sept. 17-30 at Caesars Palace in Las Vegas, appearing on bill with **Milton Berle . . . Leon Thomas** to appear at Town Hall Oct. 5 . . . The Waldorf-Astoria has named **Ted Simons** to conduct the new Empire Room Orchestra for the coming season . . . Columbia's **Eloise Laws** will make her Vegas debut at Caesars Palace for three weeks beginning Oct. 29.

Illustration, the 11 member rock band, has been held over at the Downbeat Supper Club through Oct. 1. The **Alan Lorber** group has recently been getting national tv coverage via taped segments over CBS . . . Cotillion's **Mylon** embark on their first national tour this week with appearances scheduled for the Boston Tea Party (14, 15, 16): Eastown Theatre, Detroit (18, 19); Buffalo, N.Y. (23); Rochester (24); Colgate Univ. (25) and Central Connecticut College (27) . . . **Nell Carter** will be appearing at The Apartment for two weeks beginning Sept. 14 . . . **Shirley Bassey** will be in NYC for a two week stint at the Waldorf-Astoria, commencing Oct. 12.

HOLLYWOOD (Cont'd from page 53)

in orange groves, oil wells, shopping centers, apartment houses and horse breeding farms. He even leases post offices to the U.S. government. And, a couple of years back, got around to having his own PGA golf tournament. Last year it netted $160,000, all going to the Salk Institute in La Jolla. Close to 2,000,000 saw him in concert in '68. He broke records at Expo 70, was a sellout at Caesar's Palace and topped even **Tom Jones** take at the Latin Casino in Camden, N.J. this year. About fifty million will be watching his inaugural fall television show this weekend, his tenth year as a TV host. The show is occasionally as corny as Kansas in August. But has a rating as high as a flag on the fourth of July. In case you haven't already guessed, he's on the cover of this mag this week. And the subject of a special written for us (in this very issue) by **John C. Mahoney** who 1—is a fine writer 2—with a beard and 3—is probably Irish. Mahoney is one of the foremost authorities on the silver screen, the other three being **Charles Champlin, Pauline Kael** and **Lester M. Davis.** Not too many know of Davis, a guy who is acquainted (personally) with most of the character actors and bit players from the early thirties to the present. Which means that Davis wasn't Franklin Pang-born yesterday. Davis is now retired, living in the Bronx. But he's been known to sit up nightly, watching late late shows and Mischa for Aners.

For more on **Andrew Williams** and less on Lester Davis, we suggest you peruse our special section on the "Legend as a Current Event."

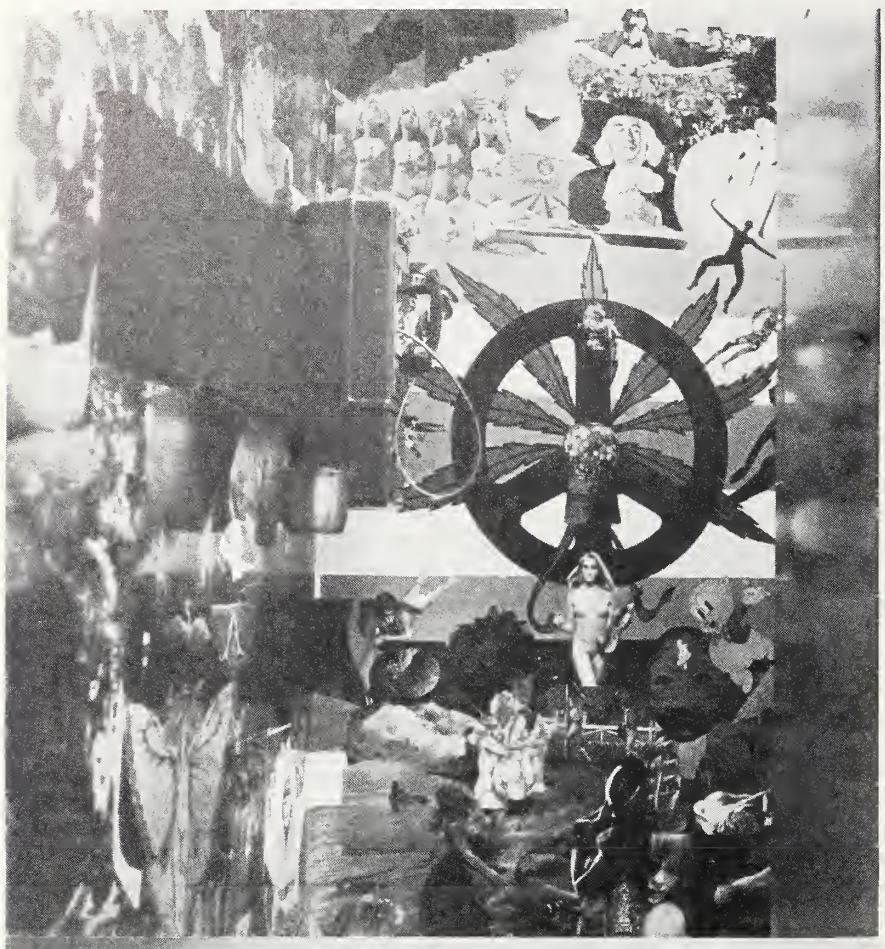
MADE FOR YOU AND ME—"A musical tribute to Woody Guthrie" is a poignant epitaph for America's minstrel who songs and writing have carried a universal understanding of land and man throughout the world. This past weekend at the Hollywood Bowl, the heirs to Guthrie's unique legacy celebrated his musical contributions in a special program which played and SRO engagement at Carnegie Hall in the spring. Performers included: **Joan Baez, Jack Elliot, Arlo Guthrie, Ritchie Havens, Country Joe McDonald, Odetta, Earl Robinson** and **Pete Seeger.** The show was produced by Sight and Sound and **Harold Leventhal** and staged by **Millard Lampell.**

Narrated by **Henry Fonda** and **Will Geer,** the tribute was sponsored by KRLA and the Committee to Combat Huntington's Disease, the incurable genetic disorder that ended Guthrie's life in '67, after 13 years of suffering. Flying in from all over the country, the artists donated their enormous combined talents to help the foundation founded by Guthrie's widow. It is hoped that a research center at one of the major medical facilities in Calif. will be a result of these tributes. The center, when formed, will delve into the mysteries of all genetic diseases, which number 2000 and claim an estimated 25% of all hospital beds in institutions for the handicapped throughout our land.

BRIEFS—Chicago moves to L.A. this week—playing the Hollywood Bowl on the 18th. Group is currently cutting their 3rd LP for Columbia . . . Epic's **Johnny Otis Show** will be featured (Sept. 19) at the Monterey Jazz Festival . . . and **Donovan** (same label) appears at the Anaheim Convention Center, same date . . . The gold record of "I Left My Heart in San Francisco" was presented to **Tony Bennett** by S.F. **Mayor Joseph Alioto**—as of Aug., 1970 the LP titled after the song had passed the one million mark . . . **Seals and Crofts** signed for a one week engagement at the Ash Grove here, starting Sept. 22—T.A. planning to release their 2nd album at that time . . . **George Morris,** director of national promo for Hot Wax, was married late last month to **Barbara Jones,** non-pro, in Jamaica, N.Y. . . . **Al Friedman,** long time song plugger (and one of the best) has moved to Palm Springs, Calif . . . **Mark Leonard,** former co-star of ABC-TV's "Here Come The Brides," while making his motion picture debut in "Noon Sunday" for Crown International, has formed an "All Nations" rock group. Musicians are from Hong Kong, Tokyo, Hawaii, Thailand, Vietnam and Guam. Leonard plans to bring the group to L.A. later this month . . . **Freda Payne,** whose Invictus "Band of Gold" single was a gold record, signed by producers **Nick Vanoff** and **Bill Harbach** for a guest shot on the **Don Knotts** Show—it'll be seen Oct. 24 . . . **Ann Stinson,** formerly with Metromedia Records, has joined Motown and will be the label's tape librarian at their west coast studio . . . **Bobby Darin** will be starred in a one hour Winters-Rosen TV special ("The Darin Invasion"), taping next month in Canada. Darin currently is headlining at the Landmark Hotel in Vegas . . . **Mary Travers** (of **Peter, Paul** and . . . .) signed to guest on **Rod McKuen's** currently lensing series of specials for the BBC, "The Two of US and Friends." The occasion marks a rare appearance of Travers as a single . . . **Sonny Charles** checks into A&M Records this week to discuss his forthcoming LP "Sonny Charles—Gets It Together." . . . **Bill Cosby** and **Quincy Jones** are talking TV musical specials—one could come off by the end of the year. Jones scores Cosby's weekly teleseries.

harvey geller

CHICAGO—A new club, Elysian Fields, opens its doors on September 25, under the management of **Joe Gino.** Located at the former site of the Stages on N. Kedzie, the club's attractions will include underground films, a games room equipped with a full lineup of amusement machines, a house palm reader-astrologer, a room with fireplace where folk artists will perform and facilities for food service. The entertainment format in the club's main showroom will focus largely on local talent . . . **Engelbert Humperdinck,** who completely captivated this town during his recent 4-concert series in the Auditorium Theater, is coming back in November—and for a longer stay! Eng is scheduled for Mill Run Theater Nov. 3-8. His latest, soon to be released single on Parrot is tagged "Sweetheart"! . . . The new season's show schedule in the Empire Room was resumed on September 11 with Jack Jones headlining for two weeks . . . London Midwest's Erwin Barg boasts the hottest hit lineup in town—topped by **Tom Jones'** "I Who Have Nothing", **The Poppy Family's** "That's Where I Went Wrong", "Rainbow" by **Marmalade,** "Where Are You Going To My Love" by the **Brotherhood of Man** and "Lovin' You Baby" by **White Plains**—to name a few! . . . Chi group **Mason Proffit** are back in town after a series of very successful dates in California (Whiskey, Troubador and Filmore West). They'll be doing some club work in this neck of the woods before heading East where they have a string of commitments through November, including a 10/30-31 stint in the Filmore. The "Mason Proffit" LP, meanwhile, has been doing quite well in Chicago and is reportedly starting to catch on elsewhere as a result of the group's national exposure . . . Liberty-UA's branch manager **Bob Golinski** says the **Sugar Loaf** single "Green Eyed Lady" is developing into a big item hereabouts . . . **Ralph Ebler,** formerly with RCA, has joined Capitol's local office and will be handling the label's mainline product promotion in the Chicago and Milwaukee markets . . . The **Ides of March** have a new single ready for release by Warner Bros. Title is "Melody".



NEW YORK—INTO THE FILMUSIC FRONTIER

Two and a half years ago at the tender ages of, respectively, 23 and 24 Christopher Dewey and Dennis Friedlander made their first film, "Love Rebellion," for the humble sum of $35,000. The film showed a substantial profit. Now nineteen films and several millions of dollars later Chris is president of Cannon Films and Dennis is Chairman of the Board of Cannon.

Cannon has never lost money on a film; neither have they broken even. Which leaves just one possibility: profits. Along the way has been "Inga," the Israeli multiple award winner "The Dreamer," and most recently Cannon's monumental success, "Joe," which has won both unanimous critic and consumer raves.

Sitting in the cool of a fashionable restaurant with Peter Kauff, President of the Cannon Music Group, which comprises, at the moment, two publishing companies, a hit LP in the soundtrack to "Joe" and four singles from the likes of Jerry Butler and Exuma. " 'Joe' was made for $300,000 including our ad campaign," said Pete. "It was shot in Technicolor and Cinemascope with a union crew but we used no sets, we never have, and no studios. Everything was location shooting in New York City. When the script called for a scene in a millionaire's office we went out and found one and used it. As a result the scene is more real than if we had shot it on a set put together by a designer.

"But 'Joe' is more important to us than just in terms of the immense profits the company will see from it. It's a kind of a landmark for us; the beginning of an amalgam between the film and music industries that we have been working for: a total integration of today's music within the cinematic context. The large studios like Warner Bros. don't think to ask their own record execs like Mo Ostin or Jerry Wexler to coordinate or at least collaborate with them on the soundtracks for their films. Instead they go outside their companies to get the 'tracks when they could so much more easily take advantage of the producers and contemporary artists within the company."

Utilizing the rock industry by incorporating it into the film world is a major aim of Cannon's. "We're interested in rock artists to write the scores for our films," continued Pete. "But that's exactly what they would be; we don't want groups performing the music in the films. We're also looking for pop people to use in our films as actors. Like "Jump," which will begin shooting in January and will be starring a rock singer."

Cannon's record ties at the moment are with Mercury for the "Joe" 'track. "They've been great," enthused Pete. "They've set up 14 screenings nationwide for the film to show to dj's and are in the process doing the same thing worldwide. Each company is involved with the merchandising of both the film and the album. For example film adverts mention the 'track and vice versa."

As a measure of how well both "Joe" and Cannon are doing. MGM and 20th Fox recently tried to buy the film and when that failed MGM tried to buy Cannon itself. Through all of this, the company has maintained its poise and individuality. Success has definitely not gone to their heads. Future productions will maintain the moderate or low budget (depending on your point of view) that has served Cannon admirably in the past. "Jump," "Mary Magdalene," and "Genius," films all scheduled to begin shooting within the next several months will have budgets under $500,000.

Among the foundering outdated leviathans of the film industry, Cannon's friendly, forward looking outlook should serve as a beacon and haven for young talent from both the cinema and music fields who have something to say. Seems to me four British superstars once had the same idea. . .

eric van lustbader

HOLLYWOOD—SING FOR YOUR SUPPER (AND YOU'LL GET BREAKFAST)

A couple of years back we did a little research on America's most affluent purveyors of pop and, in the process, came up with some significant uncoveries. Legend has it that world's champ is Tacoma, Washington groaner **Harry Lillis Crosby** who started his career in '24 singing with a dance band in L.A. By the time he had introduced the blue of the night to the gold of the day he was into his second million—long before the big tax bite era.

There is, of course, **Doris Day** who was just recently approached by the Internal Revenue Dept. for some $400,000 in back taxes—more than most of us make in a lifetime. Day started with the Les Brown band and graduated to flicks as Jack Carson's heartthrob. Her TV series was a near fiasco last year and a top ten Pulse rated item in '70. It's safe to conclude that there won't be any benefits for Day, despite her impending loss the 400 thou. Doris doesn't visit recording studios these days and Crosby cuts only occasionally.

More recent and involved single pop acts, **Sinatra, Presley** and **Alpert,** are acknowledged sultans of shellac, phono-pharaohs, titans of the turntable. Sinatra, despite his protestations about L.A. smog, still resides in our town. But also keeps a suite at the Waldorf Towers and another abode in Palm Springs. His 5 million buck jet, we hear, has been able to span the states in four hours and twelve minutes. A couple of years back he sold most of his interests in the Warner Bros. lot for 20 million plus. Alpert takes home a healthy 50% of A&M's net and the firm presently has more chart records than any label excepting Columbia. Presley, who along with a guy named Nixon, shares the title "comeback kid of the 60's", has made about 35 successful flicks since his Sun days in Memphis (and has undoubtedly been responsible for the sale of more records than any single artist in record history) but keeps his holdings a guarded secret.

Still another dynasty is underway here, less flamboyant perhaps. But imposing. It belongs to an Iowa born and bred sweet-hazy-toned Columbia artist who is currently celebrating his 16th straight gold album. No other single act comes close in this dept. He is 1—a TV personality 2—a music pub. 3—president of a record label 4—a major concert attraction 5—president of a TV production firm 6—a major stockholder in a basketball team 7—with a portfolio of investments.

(Cont'd on p. 54)

Electric Lady's Ladies Room
Bing Crosby
Chicago

Pop Best Bets

JACK JONES IN PERSON AT THE SANDS, LAS VEGAS—Jack Jones—RCA—LSP 4413

Jack has been around for a long time, and after listening to his new album, you can understand why. This set is even more exciting because it captures all the emotion of his live performance at the Sands Hotel. Jack comes on strong, and never lets up, belting out song after song to an enthusiastic audience. "Get Together," "Spinning Wheel," "Games People Play," "Everything Is Beautiful," as well as his medley of "Lollipops And Roses," and "Wives And Lovers," make this his best album ever.

DEWEY MARTIN AND MEDICINE BALL—Uni-73088

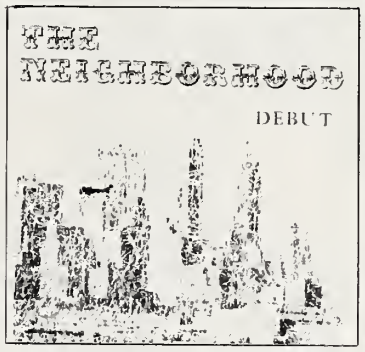
With the release of this album, another chapter of the great Buffalo Springfield mystery comes to an end. Dewey Martin, former drummer with the Springfield, now has his own band called Medicine Ball, and his first album. Martin, who mixed and produced the entire LP, wrote only one track for it, with another written by the last of the Springfield, Bruce Palmer. "Indian Child," "Recital Palmer," and "Change," should be getting most of the spins.

I DON'T BELIEVE IN IF ANY MORE—Roger Whittaker—RCA LSP 4405

If you remember "New World In The Morning," then Roger Whittaker is no stranger. If you don't, then this album will introduce to you one of the finest song writers around. This new LP contains a dozen tracks all written and beautifully sung by Roger, himself. Apart from the fine quality of the songs themselves, the arrangements should catch your attention. "I Should Have Taken My Time," "Emily," "Sugar My Tea," and "Halfway Up A Mountain" are among the more interesting cuts.

DEBUT — The Neighborhood — Big Tree 2001

Unlike most neighborhoods, this one makes music. This, their debut album is coincidentally entitled "Debut," and it's filled with soft, pleasant, easy to handle tunes. The LP contains some of the most widely recorded songs such as Laura Nyro's "Eli's Coming," "Flesh Failure," "MacArthur Park," and "The Sounds Of Silence." Also included in the package is the groups big hit single, "Big Yellow Taxi." Should the album find its way into your neighborhood, give a listen.



SONGS FROM SESAME STREET—Golden Records—LP 256

Recording songs from Sesame Street seems to be the thing to do, and since the kiddies love it, why stop now! Here's a brand new package of kindergarten nursery hits including "One Two, Buckle My Shoe," "London Bridge," "Sing A Song Of Sixpence," "Pop Goes The Weasel," "Hickory Dickory Dock," and many others including the pop chart single, "Rubber Duckie." This LP is only one in a line that also includes "Time To Tell Time," "The ABC Record," "More Wizard Of Oz," and an entire catalog of childrens recordings.

IF YOU KNEW HIM LIKE I DO—Barbara Mason—National General NG2001

This LP finds Barbara weaving in and out of some of the great classics. Rod McKuen's "Jean," Paul Simon's "Bridge Over Troubled Water," Neil Sadaka's "Breaking Up Is Hard To Do," the Beatles' "Let It Be," and the Bacharach, David tune, "Raindrops Keep Fallin' On My Head." The remaining six selections are in equally good taste.

RIGHT ON BE FREE—Voices Of East Harlem—Elektra—EKS 74080

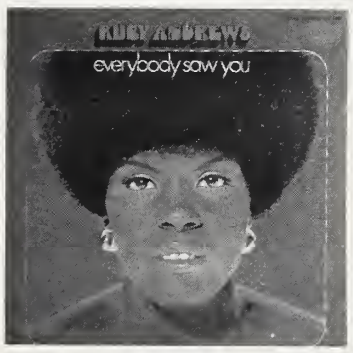
Listen to the Voices Of East Harlem and reflect with them for a moment. They are singing about themselves and their people. They are sincere and to the point. This is their first album release for Elektra, the first of many to come. The selections are mostly gospel treatments of songs that we're already familiar with. "Simple Song Of Freedom," "Shaker Life," "Proud Mary," "For What It's Worth," and six other nostalgic tunes. This LP should be making a lot of noise.

WHAT ARE YOU DOING THE REST OF YOUR LIFE—Jaye P. Morgan—Beverly Hills 24

With this new album, Jaye P. Morgan offers one of the finest easy listening albums yet. The LP is filled with beautifully melodic tunes that should have you singing along. "Applause," "Just You, Just Me," Billy Sunshine," "Do You Really Have A Heart," and the title tune make for a very refreshing package that will no doubt please her many fans.

EVERYBODY SAW YOU—Ruby Andrews—Zodiac ZS 1001

Ruby Andrews puts it all together with this new package of 11 songs. Although the title tune really steals the show, "Help Yourself Lover," "You Made A Believer Out Of Me," "Can You Get Away," and "Tit For Tat," are all equally impressive. The fine combination of Ruby's voice and funky instrumental accompainment should make this an album to remember.



ROBERT JOHNSON-KING OF THE DELTA BLUES SINGERS VOLUME II—Columbia C 30034

Columbia has been releasing some extremely interesting blues collections of late and this is one of the best. Many contemporary rock singers and guitarists admit to being influenced by Robert Johnson. So this album, which includes 16 songs by the legendary master of rural delta blues, takes on special significance. The sound is surprisingly good, though some of the selections were actually recorded in a San Antonio hotel room. Among the highlights: Johnson's work on "Love In Vain," recorded thirty years prior to the Stones' version. This is an important album release.

Jazz Picks

PTAH THE EL DAOUD—Alice Coltrane—Impulse AS—9196

This is Alice Coltrane's first album with horns and for the occasion she chose a couple of particularly brilliant saxophonists, Pharoah Sanders and Joe Henderson. Result: an album of exceptional sounds. Alice herself has gained a solid reputation as a pianist and harp player and she can only enhance it with this offering. All compositions on the set are hers and her spirit is clearly evident on each track. One to watch.

FOR LOSERS—Archie Shepp—Impulse AS-9188

Tenor and soprano sax player Archie Shepp turns to the subject of losers and turns up with an impressive album. The artist has surrounded himself with some particularly fine sidemen, including James Spaulding and Cecil Payne. Leon Thomas and Doris Troy show up with some vocals too. "Un Croque Monsieur (Poem For Losers)" is an exciting new Shepp original and, for fans of the standards, there's the Ellington opus "I Got It Bad (And That Ain't Good)" First rate jazz entry.

Top 60 In R & B Locations

1	**DON'T PLAY THAT SONG** Aretha Franklin (Atlantic 2751) 1	16	**YOURS LOVE** Joe Simon (Sound Stage 7-2664) 6
2	**AIN'T NO MOUNTAIN HIGH ENOUGH** Diana Ross (Motown 1169) 2	17	**EVERYTHING'S TUESDAY** Chaimen of the Board (Invictus 9079) 19
3	**PATCHES** Clarence Carter (Atlantic 2748) 3	18	**STAY AWAY FROM ME** Major Lance (Curtom 1953) 14
4	**EXPRESS YOURSELF** Watts 103rd St. Band (Warner Bros. 7417) 13	19	**BLACK FOX** Freddie Robinson (Pacific Jazz 88155) 17
5	**IF I DIDN'T CARE** Moments (Stang 5016) 10	20	**STILL WATERS** Four Tops (Motown 1170) 26
6	**(I KNOW) I'M LOSING YOU** Rare Earth (Rare Earth 5017) 9	21	**SHE SAID YES** Wilson Pickett (Atlantic 2753) 25
7	**IT'S A SHAME** Spinners (V.I.P. 25057) 7	22	**SINCE I FELL/I HAVE LEARNED** Mavis Staples (Volt 4044) 29
8	**SOMEBODY'S BEEN SLEEPING/SAVE YOU** 100 Proof (Hot Wax 7004) 21	23	**EVERYBODY'S GOT THEIR RIGHT TO LOVE** Supremes (Motown 1167) 15
9	**DON'T MAKE ME OVER** Brenda & The Tabulation (Top & Bottom 404) 16	24	**GROOVY SITUATION** Gene Chandler (Mercury 73083) 12
10	**I LIKE YOUR LOVIN'** Chit-Lites (Brunswick 55438) 11	25	**I'll BE THERE** Jackson 5 (Motown 1171) 44
11	**WAR** Edwin Starr (Gordy 7101) 4	26	**SEEMS LIKE I GOTTA DO WRONG** Whispers (Soul Clock 1004) 35
12	**GET UP I FEEL LIKE BEING A SEX MACHINE** James Brown (King 6318) 8	27	**(BABY) TURN ON TO ME** Impressions (Curtom 1954) 34
13	**I STAND ACCUSED** Isaac Hayes (Enterprise 9017) 18	28	**WE CAN MAKE IT BABY** Originals (Soul 35074) 28
14	**STAND BY YOUR MAN** Candi Staton (Fame 1472) 24	29	**WHEN YOU GET RIGHT DOWN TO IT** Delfonics (Philly Groove 163) 33
15	**SIGNED SEALED, DELIVERED I'M YOURS** Steve Wonder (Tamla 54196) 5	30	**I DO TAKE YOU** Three Degrees (Roulette 7088) 39
31	**DO YOU SEE MY LOVE** Jr. Walker & All Stars (Soul 35073) 22	47	**STEAL AWAY** Johnny Taylor (Stax 0068) 27
32	**I WANNA KNOW IF IT'S GOOD TO YOU** Funkadelics (Westbound 167) 30	48	**I WON'T CRY** Johnny Adams (SSS 809) 3
33	**I NEED HELP** Bobby Byrd (King 6323) 42	49	**MELLOW DREAMING** Young Holt Unlimited (Cortillion 44092) 5
34	**A MESSAGE FROM THE METERS** Meters (Josie 1024) 43	50	**IF THIS WERE THE LAST SONG** Dee Dee Warwick (Atco 6769) —
35	**WHY CAN'T I TOUCH YOU** Ronnie Dyson (Columbia 45110) 20	51	**YOU'RE GONNA MAKE IT** Festivals (Colossus 122) 54
36	**HEY ROMEO** Sequins (Gold Star 101) 36	52	**PURE LOVE** Betty Wright (Alston 4587) 52
37	**BABY I NEED YOUR LOVIN'** O. C. Smith (Columbia 45206) 40	53	**TRYING TO MAKE YOU LOVE ME** Ella Washington (Sound Stage 2665) 53
38	**IN MY OPINION** Vandals (T-Neck 923) 41	54	**5-10-15-20-(25-30 YEARS OF LOVE)** Presidents (Sussex 207) 56
39	**I'LL BE RIGHT HERE** Tyrone Davis (Dakar 618) 23	55	**I'M GONNA FORGET ABOUT YOU** Bobby Womak (Liberty 56186) 45
40	**FAIRY TALE** Spaniels (North American 0001) 46	56	**GREENWOOD MISSISSIPPI** Little Richard (Reprise 0942) 58
41	**LOVE UPRISING** Otis Leaville (Dakar 620) 51	57	**THEM CHANGES** John Hamilton & Doris Allen (Minaret 159) 57
42	**FUNKY MAN** Kool & Gang (De-lite 534) 47	58	**HALF AS MUCH** Sonny Charles (A&M 1214) 60
43	**DEEPER & DEEPER** Freda Payne (Invictus 9080) 48	59	**LONELY SOLDIER** William Bell (Stax 0070) 59
44	**IF YOU WERE MINE** Ray Charles (ABC-Tangerine 11271) —	60	**DON'T NOBODY WANT TO GET MARRIED** Jesse James (Zea 50000) 31
45	**DOUBLE LOVIN'** Spencer Wiggins (Fame 1470) 37		
46	**LET US TRY** Odds & Ends (Today 1001) —		

HOW TO MAKE A WHITNEY SUNDAY

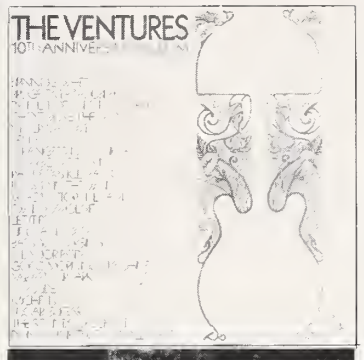
Begin by emptying the contents of one Fat Plastic Mama into a large porcelain bowl. To this add enough heavy duty 1099 O.S. and a sweet mouthful of The Wind. When bubbles disappear a Drifting Man should be introduced to the mixture. A goodly amount of Our Gang should follow. The whole should then be liberally doused with One Man's Way and Snake's Problem. And served only in a Plain Brown Wrapper. The result is called Whitney Sunday on Decca Records. And is guaranteed to make your brain water and your ears wiggle.

DL 75239

a Records, a division of MCA, Inc.

decca

Pop Picks



THE GLEN CAMBELL GOOD TIME ALBUM—Glen Cambell—Capitol SW493

This new LP release by Glen is more than just a good time album, it's a compilation of some of the finest songs ever written. On this package, Glen offers his hit single, "It's Only Make Believe," as well as Jimmy Webb's "MacArthur Park," Paul Simon's "Bridge Over Troubled Water," Paul Anka's 'My Way," and six other impressive tunes. As always, the Glen Cambell Good Time Album should be a huge chart item.

TO BONNIE FROM DELANEY—Delaney & Bonnie & Friends—Atco SD 33-341

To Bonnie From Delaney to us come a dozen good time songs all done in that inimitable D&B fashion. Their current hit single "Soul Shake" kicks off a side and the flip "Free The People" is also among the selections. But there's a whole lot more: "Lay Down My Burden" (on which Bonnie excels), "Miss Ann," featuring the piano styling of Little Richard, and "They Call It Rock & Roll Music," with a tenor sax solo by King Curtis. No strangers to the album chart, Delaney & Bonnie should renew their acquaintance with it via this superb disk.

SHILO—Neil Diamond—Bang 221

If the truth be known old tracks by stars are usually less than the package makes them out to be but in Neil Diamond's case this just isn't so. While at Bang Neil wrote some first rate, nay, stellar songs that cannot be ignored. They're all here from the haunting "Shilo" and "Kentucky Woman" to the nostalgic "Solitary Man" (which started it all) and "Girl You'll Be A Woman Soon," to the uptempo "Cherry, Cherry" and "Thank The Lord For The Night Time." When Neil Diamond retrospectives roll around this LP will be right up there with his more recent material.

THE VENTURES 10th ANNIVERSARY ALBUM —The Ventures—Liberty—LST 35000

The Ventures have recorded more than 40 albums, and with their 10th anniversary rapidly approaching, Liberty Records has given them a beautiful deluxe package for their new two record set. The album contains 23 selections all done up in the incredible Ventures fashion. Their choice of material has always made them one of the most interesting groups to listen to, and this LP is no exception. With tunes like "Never My Love," "Hey Jude," "Blowin In The Wind," "Sounds Of Silence," "Those Were The Days," and "Good Morning Starshine," the Ventures are in store for quite an anniversary celebration, as are their many fans. Special LP packaging will add to consumer enticement.

CLOSE TO YOU—Johnny Mathis—Columbia 30210

There is only one Johnny Mathis, and through the years he has emerged as one of the world's leading record sellers. "Everything Is Beautiful," "Song Of Joy," "Until It's Time For You To Go," "Yellow Days," and "The Long And Winding Road," are only a few reasons why. This new set by Johnny can only serve to keep him in the best seller category where he belongs.

SEX MACHINE—James Brown—King-KS 7-1115

James Brown, who probably has more fans than any other single performer in the business, keeps them all screaming throughout this double album release. The package contains some of James' older hits like "Give It Up Or Turn It Loose," "It's A Man's World," "Please, Please, Please," and "Mother Popcorn," as well as the title tune and "Brother Rap," parts 1 and 2. James Brown really turns it loose, and will only add to his already incredible following.

Newcomer Picks

HUMBLE PIE—A&M 4270

Be it ever so humble, this is the first release by one of Britain's first true supregroups (before the term became overworked). For those who are interested Humble Pie has had two albums released overseas. This one is by far the best. Excitement and victuosity are the hallmarks of the quartet. Steve Marriott (Small Faces) is posessed of a voice that is truly astounding. He sings lead on "Live With Me" which features some super organ work from Stevie and an outstanding bass line from Greg Ridley (Spooky Tooth). "Earth And Water Song" shows off Peter Frampton's (the Herd) fragile voice to good effect. Both "Only A Roach" and "Theme From Skint—See You Later Liquidator" are funny little country flavored numbers that only HP and the Stones can attack successfully. A perfect American debut.

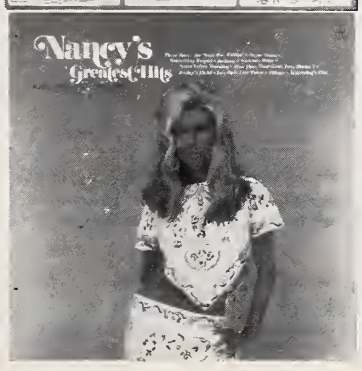
CYNARA—Capitol ST 547

I think we've waited a long time for Cynara without even knowing it. Their first album explodes through the speakers in the same fashion that Santana's premier disk did. No guitar in the group but Michael Tschudin's churning piano serves as a welcome relief from the usual grinding lead guitars. Jeffrey Watson displays an awesome gravelly voice that is simply super. All six long tracks were written by Tschudin who's songs like "Life Stories," prove that you can be commercial and melodically complex at the same time. Most of side two is devoted to "Lullaby For CIA" which owes much to jazz structures as witness the piano solo. On the other hand "Stoned Is" follows the construction of a classical choral. A remarkable first effort of delactely textured music.

Pop Best Bets

FULL HOUSE—Fairport Convention—A&M 4265

It seemed a sad day for Fairport when lead singer Sandy Denny left to form Fotheringay but if this new release is any indication nothing could be further from the truth. A mixture of contemporary and traditional British folk music is what Fairport plays. Four out of the five group members sing which provides for great diversity. Guitarist Richard Thompson (a founding member of the group) and violinist Dave Swarbrick handle the writing chores dandily with such track as 'Walk Awhile," and "Doctor of Physick." Standout track is the long "Sloth" allowing Swarbrick to get into a victuoso violin lead that can only be marveled at. A fine LP.



NANCY'S GREATEST HITS—Nancy Sinatra—Reprise—6409

This is Nancy Sinatra's greatest hits album, and very little else can be said about it. Nancy performs "These Boots Are Made For Walkin," "Some Velvet Morning," "How Does That Grab You Darlin?," "Jackson," "Sugar Town," and "Lightning's Girl," as well as "Things," sung with Dean Martin, and "Something Stupid," with Frank Sinatra. Watch this album go all the way.

CLIVE SARSTEDT—RCA 4375

The fact that Clive has a more famous brother in Peter seems to have affected not one whit. His songs are varied and consistently intriguing both in melodic form and lyric content. Further Clive displays an outstanding voice deepest in some of the finest arrangements since Paul Buckmaster got hold of the last batch of Elton John-Bernie Taupin songs. "God Save The Queen" is a good up tempo rocker, while "It'll Always Be Winter," uses horns and strings to excellent advantage in creating the winter atmosphere. Highlight of the set is the beautiful "Looking For Jesus" which has been happily, released as a single.

CROWFOOT—Paramount 5016

Some time back Crowfoot released a jolly 'ole single called "California Rock 'n Roll" (included here) which inexplicably never went anywhere. Ah well. Such will not be the fate of this excellent LP. It's good clean hard hitting rock that is instantly interesting and catchy. Guitarist Russell DaShiell has written, arrange and produced the set. He also plays piano and sings. The album delivers eleven bright happy cuts like "Winter Comes," "Love Is Everywhere," and "Dry Your Eyes." The album should be receiving good airplay with resulting sales in short order.

THE ANDY WILLIAMS DISCOGRAPHY

Andy's New LP:

THE ANDY WILLIAMS SHOW

SIDE 1	SIDE 2
Moon River Excerpt	If I Ruled The World
They Long To Be Close To You	Make It With You
Never My Love	Spanish Harlem
What Are You Doing The Rest Of Your Life	Cherish
Leaving On A Jet Plane	Hello Young Lovers
If You're Going To San Francisco (Wear Some Flowers In Your Hair)	Moon River Excerpt

LP Stereo KC 30105
8 Track CA 30105

Reel CR 30105
Cassette CT

• **The Andy Williams Sound Of Music** The Sound Of Music. That Old Feeling. Quiet Nights Of Quiet Stars (Corcovado). Let It Be Me. Try To Remember. If Ever I Would Leave You. ★ The Very Thought Of You. The Summer Of Our Love. You Don't Know What Love Is. Embraceable You. I Wish You Love.
On The Street Where You Live. Mam'selle. When Your Lover Has Gone. How Wonderful To Know. The Touch Of Your Lips. ★ Say It Isn't So. If I Love Again. Autumn Leaves. People. May Each Day.
TWO RECORD SET

LP Stereo KGP 5

• **Get Together With Andy Williams** — My Cherie Amour. You Are. Yesterday When I Was Young. Love Theme From Romeo & Juliet. Quentin's Theme. Good Morning Starshine. Sweet Caroline. Get Together. More Today Than Yesterday. Put A Little Love In Your Heart. Aquarius/Let The Sun Shine In.

LP Stereo CS 9922
Cart 18 10 0776
Cassette 16 10 0776
Reel HC 1219

• **Raindrops Keep Fallin On My Head** Raindrops Keep Fallin An My Head. Long Time Blues. It's Over. Sweet Memories. Bridge Over Troubled Water. Medley: Little Boy, If Wishes Were Horses, Today, Reason To Believe, Simple Thing As Love, Both Sides Now.

LP Stereo CS 9896
Cart 18 10 0736
Cassette 16 10 0736
Reel HC 1200

• **Andy Williams' Greatest Hits** — Moon River. Days Of Wine & Roses. Dear Heart. Can't Get Used To Losing You. Happy Heart. Born Free. Almost There. Charade. Hawaiian Wedding Song. More. May Each Day.

LP Stereo KCS 9979
Cart 18 10 0870
Cassette 16 10 0870
Reel HC 1248

clive davis on andy williams:

CLIVE J. DAVIS, PRESIDENT COLUMBIA RECORDS

A top recording artist, a major television star and a sell-out performer in concert, Andy Williams is a superb singer whose unique style has put him in the forefront of world entertainers. His unceasing popularity has never depended upon current musical trends; Andy remains at the top because of his individuality, his musical skill and, most important, his ability to select and interpret quality material. He captures the very essence of any song and makes it contemporary. The range of Andy's interpretations is enormous: no matter what he chooses to sing—be it a ballad, an old standard, or a recent chart item—the casual elegance of the Williams' approach brings off the song with absolute believability.

You knocked off Gleason
in 1969-70
then
you
knocked off me
in my own
1970
Amos Invitational
Golf
Tournament,
don't
you like fat men
with
blue eyes ?

Sincere best wishes for the 1970-71 TV Season

Jimmy Bowen

AMOS RECORDS

THE ANDY WILLIAMS DISCOGRAPHY

• **Danny Boy**
ANDY WILLIAMS
Danny Boy. Tammy. The Twelfth Of Never. I'm Old Fashioned. Come To Me. Bend To Me. Secret Love ★ The Heather On The Hill. Can I Forget You. It Could Happen To You. I Want To Be Wanted. Summertime. Misty.
LP Stereo CS 8551
Reel CQ 451

• **Moon River And Other great Movie Themes**
ANDY WILLIAMS
Love Is A Many-Splendored Thing. A Summer Place. Maria. Never On Sunday. As Times Goes By. The Exodus Song. ★ Moon River. Tonight. The Second Time Around. Tender Is The Night. It Might As Well Be Spring. Three Coins In The Fountain.
ARRANGED AND CONDUCTED BY ROBERT MERSEY
LP Stereo CS 8609
Reel CQ 463
Cart 14 10 008; 18 10 008

• **Warm And Willing**
ANDY WILLIAMS
Embraceable You. How Long Has This Been Going On. The Touch Of Your Lips. I See Your Face Before Me. The Way You Look Tonight. If Ever I Would Leave You. ★ My One And Only Love. Stranger On The Shore. Warm All Over. More Than You Know. Love Is Here To Stay. Warm And Willing.
ARRANGED AND CONDUCTED BY ROBERT MERSEY
LP Stereo CS 8679
Reel CQ 482

• **Days Of Wine And Roses**
ANDY WILLIAMS
Falling In Love With Love. I Left My Heart In San Francisco. You Are My Sunshine. What Kind Of Fool Am I? When You're Smiling. Days Of Wine And Roses. ★ It's A Most Unusual Day. My Coloring Book. Can't Get Used To Losing You. I Really Don't Want To Know. Exactly Like You. May Each Day.
LP Stereo CS 8815
Reel CQ 555
Cart 14 10 0014; 18 10 0014

• **The Andy Williams Christmas Album**
White Christmas. Happy Holiday. The Holiday Season. The Christmas Song It's The Most Wonderful Time Of The Year. A Song And A Christmas Tree. Kay Thompson's Jingle Bells. ★ The First Noel. O Holy Night. Away In A Manger. Sweet Little Jesus Boy. The Little Drummer Boy. Silent Night, Holy Night.
LP Stereo C5 8887
Reel CQ 596

• **The Wonderful World Of Andy Williams**
FEATURING THE WILLIAMS FAMILY
Canadian Sunset. Sing A Rainbow. Dream. This Is All I Ask. Wives And Lovers. First Born ★ A Fool Never Learns. Noelle. Pennies From Heaven. September Song. Let It Be Me. Softly As I Leave You.
LP Stereo CS 8937

• **Call Me Irresponsible And Other Hit Songs From The Movies**
ANDY WILLIAMS
Charade. Mona Lisa. Call Me Irresponsible. I'll Never Stop Loving You. Madrigal. Be My Love. ★ More. Laura. Anniversary Song. Gigi. The Song From Moulin Rouge. Love Letters.
CONDUCTED BY ROBERT MERSEY
LP Stereo CS 8971
Reel CQ 632

• **The Great Love Songs From My Fair Lady, Babes In Arms, Hello Dolly, Jubilee, Funny Girl, No Strings, And All American**
ANDY WILLIAMS
On The Street Where You Live. I've Grown Accustomed To Her Face. I Could Have Danced All Night. Get Me To The Church On Time. Wouldn't It Be Loverly. Show Me. ★ Hello, Dolly! Where Or When. Begin The Beguine. Once Upon A Time. People. The Sweetest Sounds.
LP Stereo C5 9005
Reel CQ 648
Cart 18 10 0188

• **Hawaiian Wedding Song**
ANDY WILLIAMS
To You Sweetheart. Aloha. Blue Hawaii. I'll Weave A Lei Of Stars For You. Sweet Leilani. The Moon Of Manakoora. The Hawaiian Wedding Song. ★ Song Of The Islands. A Song Of Old Hawaii. Love Song Of Kalua. Beyond The Reef. Ka-Lu-A. Aloha Oe.
(INCLUDED IN H2C 10)
LP Stereo C5 9123
Cart 18 10 0104

• **Canadian Sunset**
ANDY WILLIAMS
The Bilbao Song. The Hawaiian Wedding Song. Lonely Street. Do You Mind. You Don't Want My Love. Are You Sincere? ★ The Village Of St. Bernadette. Canadian Sunset. Don't Go To Strangers. How Wonderful To Know. Summer Love. Dreamsville.
(INCLUDED IN H2C 10)
LP Stereo CS 9124

• **Dear Heart**
ANDY WILLIAMS
Red Roses For A Blue Lady. It Had To Be You. I Can't Stop Loving You. Till. I'm All Smiles. Who Can I Turn To. ★ You're Nobody 'Till Somebody Loves You. Emily. Almost There. My Carousel. Everybody Loves Somebody. Dear Heart.
ARRANGED AND CONDUCTED BY ROBERT MERSEY
LP Stereo CS 9138
Reel CQ 732
Cart 18 10 0026

• **Andy's Newest Hits**
ANDY WILLIAMS
I'll Remember You. Almost There. A Fool Never Learns. Noelle. On The Street Where You Live. Red Roses For A Blue Lady. ★ Quiet Nights Of Quiet Stars (Corcovado). The Wonderful World Of The Young. Don't You Believe It. Roses And Roses. Emily. May Each Day.
ARRANGED AND CONDUCTED BY ROBERT MERSEY
LP Stereo CS 9183
Reel CQ 756

• **Merry Christmas**
ANDY WILLIAMS
Sleigh Ride. Have Yourself A Merry Little Christmas. Winter Wonderland. My Favorite Things. Let It Snow! Let It Snow! Let It Snow! Christmas Holiday (Arranged By Bob Florence). ★ Some Children See Him. Do You Hear What I Hear? Little Altar Boy. Silver Bells. Mary's Little Boy Child. The Bells Of St. Mary's
ARRANGED AND CONDUCTED BY ROBERT MERSEY
LP Stereo CS 9220
Reel CQ 771
Cart 14 10 0130; 18 10 0130

• **The Shadow Of Your Smile**
ANDY WILLIAMS
The Shadow Of Your Smile. That Old Feeling. Meditation. Try To Remember. Michelle. Somewhere. ★ The Summer Of Our Love. Peg O' My Heart. How Insensitive. Yesterday. Bye Bye Blues. A Taste Of Honey.
LP Stereo CS 9299
Reel CQ 849
Cart 14 10 0114; 18 10 0114

• **In The Arms Of Love**
ANDY WILLIAMS
The Very Thought Of You. If I Love Again. Theme From "The Sand Pipers" (And We Were Lovers). Remember. Here's That Rainy Day. In The Arms Of Love. ★ The Face I Love. Sand And Sea. So Nice (Summer Samba). Pretty Butterfly. A man And A Woman. All Through The Night.
LP Stereo CS 9333
Reel CQ 863
Cart 18 10 0148

• **Born Free**
ANDY WILLIAMS
Born Free. Somewhere. My Love. Spanish Eyes. Strangers In The Night. Sherry! Music To Watch Girls By. ★ I Want To Be Free. Alfie. Then You Can Tell Me Goodbye. Sunny. I Will Wait For You. You Are Where Everything Is.
LP Stereo CS 9480
Reel CQ 928
Cart 14 10 0208; 18 10 0208

• **Love, Andy**
ANDY WILLIAMS
Somethin' Stupid. Watch What Happens. The Look Of Love. What Now My Love. Can't Take My Eyes Off You. Kisses Sweeter Than Wine ★ Holly. When I Look In Your Eyes. The More I See You. There Will Never Be Another You. God Only Knows (Lincoln Mayorga, Piano).
LP Stereo C5 9566
Reel CQ 968
Cart 14 10 0334; 18 10 0334

• **Honey**
ANDY WILLIAMS
The Impossible Dream (The Quest). This is My Song. By The Time I Get To Phoenix. Theme From "Valley Of The Dolls". Scarborough Fair/Canticle. Love Is Blue (L'Amour Est Bleu). ★ Honey (I Miss You). Windy. Our Last Goodbye. Spooky. Up, Up And Away.
LP Stereo C5 9662
Reel CQ 1024
Cart 14 10 0422; 18 10 0422

• **Happy Heart**
ANDY WILLIAMS
For Once In My Life. Where's The Playground Susie? My Way. Wichita Lineman. Happy Heart. Gentle On My Mind. ★ Didn't We. Memories. Little Green Apples. Here, There And Everywhere. Abraham, Martin and John.
LP Stereo CS 9844
Reel HC 1170
Cart 14 10 0688; 18 10 0688

• **Canadian Sunset/Hawaiian Weddng Song**
ANDY WILLIAMS
The Bilbao Song. The Hawaiian Wedding Song. Lonely Street. Do You Mind. You Don't Want My Love. Are You Sincere? ★ The Village Of St. Bernadette. Canadian Sunset. Don't Go To Strangers. How Wonderful To Know. Summer Love. Dreamsville.

To You Sweetheart, Aloha. Blue Hawaii. I'll Weave A Lei Of Stars For You. Sweet Leilani. The Moon of Manakoora. The Hawaiian Wedding Song. ★ Song Of The Islands. A Song Of Old Hawaii. Love Song Of Kalua. Beyond The Reef. Ka-Lu-A. Aloha Oe.
Reel H2C 10

Congratulations
To
Inky Winky
Mike Post & Jimmy Dale

Thank You
Andy Williams
For
What You Do
To

MOON RIVER

Dick Stone Dick Milfred Billy Meshel Julie Chester

Joe Allison Sidney Herman William Stinson

Marvin Cane Neil C. Reshen William P. Gallagher

FAMOUS MUSIC PUBLISHING COMPANIES

G+W ONE GULF+WESTERN PLAZA
NEW YORK, NEW YORK 10023

boy soprano to gold-plated baritone

(con't from page AW-6)

music is hitting the Top Forty."

Does Williams enjoy producing?

"I found no particular satisfaction as a producer. I thought I might and did a bit of it and found that I really don't like it as well as performing. On the television show, 'executive producer' means that I have the last word, can make any important decisions, override a decision if I feel it is important enough, pick a staff, but but that is all I get involved with in this show. I have been more involved in the specials. I found being a record producer less satisfying than performing. It takes a lot of time. I do enjoy business. I'm building a record company and trying to be a part of making it a success. I'd like to run a record company in much the way Archie Bleyer ran Cadence, which was small enough so that we all got attention. That need not include serving as record producer.

"I produced one album with my brothers recently, 'The Williams Brothers Christmas Album.' I think it is a very good album. I liked being a part of it, something I wanted to do greatly. But to go in and produce somebody else, another singer—I'd rather produce my own things if I'm going to do that. And I think it is more important to have someone else involved. I don't know who is going to produce my wife, Claudine Longet, for Barnaby, but if we don't find the right combination, the right person to fulfill her capabilities, I may do it myself."

Williams' contract with Columbia expires in two years.

"What happens then I don't know. I might re-sign. Even if I went on Barnaby, I would probably still be distributed through Columbia. Two years is too long a time. I just don't know. But I would hate to think of leaving Columbia. I like them and they have been good to me." He is said to be the highest paid talent in the history of the company's roster.

Today's music scene features many lead singers, few of whom have had the experience or opportunities to prepare them for the scope of multi-media success Andy Williams and a select few have achieved. Few have spent nearly 30 years in all phases of the business preparing for that goal from a pre-pubescent radio debut, and fewer outlets exist for the talented apprentice to perfect his talents. What hopes does Williams hold for future vocal soloists?

"Groups were easier to sell, moving in to replace the big bands and all of those sorts of vacuums which seem to exist all over the world of entertainment. The big bands were too expensive and really concerted themselves out of the business. They got too serious, instead of just playing dance music. The music changed and the bands did not. So rock groups formed all over, and out of a rock group, there was always going to be somebody to sing the vocals. With the success of the groups, very few really tried to go solo. And how could one break away and develop as a solo? There are virtually no small clubs that furnish an orchestra or any kind of musical accompaniment any more. And I can't see that changing. Fashions would have to change first.

"But I think that there is some hope as rock groups grow larger and larger. Blood, Sweat and Tears is up to—what?—ten men now. I don't know how many are in Chicago. Some rock bands have as many as 16 now. It could get into a new big band era again, not as big as before, but, say, 16 pieces, even though they would be rock bands. Then, just as before, the soloist might take off in the solo spotlight as Sinatra once did. The good soloists would emerge, completing the cycle."

A HARD LOOK AT VIDEO CASSETTES

As a recording company executive, Williams, Alan Bernard and company lawyers have discussed the importance of including visual rights in recording contracts. Yet Williams has some provocative reservations about the home video cartridge and cassette market of the future.

"I think cassettes are an important part of the future for any personality. The home video market should be formidable. Yet I can't personally see how my owning all of my shows, as I do, is of such great value to those home cassettes. Other people do, however, think that library is a great asset. I can see how they will be very popular for education and great for something like a Rolling Stones concert, something you want to see right now and with the immediacy of television. But with so much entertainment available on free television and everything that is going to be produced for this new market, I question whether these old tapes are going to be so valuable. Other than for their historical value, television shows, unless they are truly exceptional, don't have much reason to be re-run. For me, Television is immediate, right now.

"Our shows have been run in England and some other overseas markets a

(con't on page AW-10)

Have another great year Andy

Best wishes for continued success from the more than 1,500,000 members of the world's largest music and record clubs—who buy and enjoy your music . . . album after album . . . year after year.

CBS DIRECT MARKETING SERVICES

Cornelius F. Keating, President

COLUMBIA RECORD CLUB • COLUMBIA STEREO TAPE CARTRIDGE SERVICE
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Last year we couldn't print this ad.

Because Ray Stevens, Paul Anka, The Crickets, Claudine Longet, Jimmy Buffett, Peyton Hogue, Becky and The Red Pony, Ken Berry and The Williams Brothers weren't on our label.

Barnaby.

What we couldn't print last year, we can now.

Which should make Andy Williams pretty happy. And that makes Columbia and Epic pretty happy, too, because they're our distributors.

Barnaby Records

And you've just read why.

boy soprano to gold-plated baritone

Andy Willaims' recorded his first and only million-selling single record in 1944, when he was fifteen. Like the title songs of many of his 16 Columbia million-dollar Gold Record albums of later years, it was an Academy Award winning song from a motion picture, "Swinging On A Star" from "Going My Way." The Williams Brothers—Andy, Bob, Don and Dick—provided the vocal backgrounds for that Bing Crosby Decca disk.

Three years later, when the Williams Brothers were touring with Kay Thompson, Andy recorded for Columbia for the first time when the act cut "Jubilee Time" and "Louisiana Purchase." The act was to break up and re-unite several times, during which Williams, fresh from the big rooms, set out as a single in small clubs he shudders to recall now. The final split-up in 1952 begins a period of two years about which little has been written, the impression being that the solo Williams immediately found a roost with the Allen show.

It was a period of Greyhound buses and satchels of arrangements which were seldom used because the available clubs seldom provided the calibre or quantity of personnel they required. There was a club in Canada which provided a meat locker as a dressing room, where he shared the hooks with sides of beef and considered, more than once, giving it all up.

He remembers, "Yeah, there were lots of little clubs, most of which I have gratefully forgotten, but I thought of quitting many times. I guess I'm just stubborn, had to see it through. That was part of it. Another part of it was that I had been singing since I was a little boy. I really didn't really like school that much, because my interest was in music and in performing. I wasn't likely after all that time to say that I'd go into a university and become a doctor or something. It was difficult because I had been in it so long. So I didn't quit, but many times, like in the clubs, it was very difficult. Like one time I was booked into a club and the accompaniment was a drum and a violin. Just dreadful! There was another place in Pittsburgh where there was just a piano player. And he couldn't read. And they had like just one little teeny spotlight." As he recalls it now, he seems incredulous that it could ever have happened at all.

"I had been used to working with an important, big kind of act in which you used lights and you used music and you used all manner of things as a part of your act. I had some dance steps. I had special material. When I look back on it now, it was absolutely foolish. It would have been much better to go to the piano player, ask him if he knew 'Embraceable You' in B-flat, rather than trying to teach him my arrangements. It was just struggling in a lot of ways that were needless, needless and futile. But I got through." Hard dues, paid.

"All of that time, I was trying to find out where I was going, in which direction. Then I finally auditioned for Steve Allen and that gave me a direction I didn't really know existed. I wasn't paying much attention to television. It didn't really thrill me that much to go on a television show. I just didn't think of it. I was oriented in night clubs with Kay Thompson and my brothers. Live audiences. I sort of thought that's where everything was. I found out that wasn't so. There was more, much more."

X, STILL UNKNOWN

During Williams' journey to television and discovery of direction, while experimenting in the folk song idiom, he signed with Label X, a subsidiary of RCA. He recorded six sides for the label, none of which are known today, because all remained on the shelf.

It was not until his second year on the "Tonight" show that Kay Thompson introduced him to her friend, Archie Bleyer, who was to launch his successful recording career on Cadence Records. His first hit was the vocal version of Eddie Heywood's "Canadian Sunset," released in 1956. "Butterfly," the biggest of his Cadence hit singles, "Hawaiian Wedding Song," "Lonely Street," "The Village of St. Bernadette," "Are You Sincere" followed. "In The Summertime" first brought him into contact with then-songwriter Roger Miller.

Williams' unique blending of country boy and sophisticate, hip performer with broad appeal, served the records as he served them, and in time he was to exercise that special knack for album programming which would lead to his subsequent string of Gold Records. Today, he still sells 25,000 albums a week.

For his eighth and final Cadence album in 1960, he flew to Paris to team with Quincy Jones' jazz orchestra on "Under Paris Skies," with arrangements by Jones and Billy Byers. From Dave Grusin, Williams' former accompanist and conductor, now one of the best of the younger Hollywood film composers, to Mike Post, his present musical director, has demonstrated an affinity for selecting talent equal to his growth.

In 1961, when Andy moved to California, Bleyer released him from the two remaining years of his Cadence contract, paving the way for Williams' happy association with Columbia Records. When Cadence Records was dissolved in 1964, Williams secured the greater portion of the masters in the company's catalog. The resurgence of the Everly Brothers has prompted Williams to release a handsomely packaged and nostalgic two-record set of the duo's greatest hits on his Barnaby Records label, which Columbia distributes.

Coincidentaly, Barnaby Productions, Barnaby Music, Barnaby Records, Barnaby Sports, take their name from a Dickensian-named pet boxer dog which was presented to Andy by Kay Thompson.

STRAIGHT DOWN THE MIDDLE

Considering the changes which have affected Williams personally and professionally in the past few years, the pleasure he takes in a television program which leads rather than follows the competition, can we expect changes in forthcoming albums? Are there new areas he wishes to explore? Did he reach the same point of frustration in recording that he reached in television before the change?

"As a matter of fact, I was frustrated for a time. That was a period when I decided that I wanted to produce and be an executive. I found that I preferred being a performer. But during that period of time, I also tried some of the things on record, got them out of my system. I think you build up in your mind a lot of things—'I wish I could do that and I wish I could do this.' You get out and do them and find that that isn't the answer at all, certaintly not the answer to everything. I did do a few albums which were departures for me. One, 'Raindrops,' had a concept side of songs that weren't terribly well known. I say it was a departure for me, because I've always rather done 'hit' albums. And my next album, the one which will follow my next release, will be another 'hit' album."

Williams discusses his next release. "The next release will be titled 'The Andy Williams Show,' and it will be different. It will be songs which we have done on the show, rerecorded, with the applause, put together like a television show. It will be very much like an in-person concert album, but a television concert. It will include a super picture program with pictures of all of the weirdies and of show guests.

"Again, I find myself in the middle. This one is slightly different, as was the one before. But I enjoy doing both. I love doing the 'hit' albums, because they are good songs that make it during the year, most of which I perform on the show during the season. I like those songs and there is a way of packaging that kind of album that I know is going to sell a certain amount of records. And I enjoy that, the success, not just the money I get out of the success of an album, but being a success, a commercial success."

Are the songs better today than they were a decade or more ago?

"I like the music better now than I did in the fifties. Of course, anyone can mention memorable songs from that period, but generally I prefer the songs today. They are better musically, as a rule. Particularly, some of the songs of the fifties were so tailored to a rock group, or a performer, or so much a phenomenon of their recording, that others trying to perform them simply couldn't bring it off. But today, the songs of the Beatles, songs like 'Bridge Over Troubled Water,' or any of the movie themes, good music kind of things, can be performed by any group or singer and hold up. They are good songs, and a lot of good

(con't on page AW-8)

Top left shows maestro Henry Mancini studying the singer. On top right of page we see the Williams family at various stages. Daddy Jay Williams and his boys Bob, Don, Dick and Andy, engrossed in his fingers. Center top is a view of the Williams Brothers around 1942. Far right has big brother Bob showing off his baby to Don, Andy, Little Sister Jane and Dick. Completing the top right corner is a photo of the Williams Brothers re-united on the Williams annual Christmas show. The boys have recorded a Christmas Album this year for Andy's Barnaby label. Bottom left shows the Williams Brothers with Kay Thompson in 1950. Much of Andy's stage poise came from his many years with the Thompson troupe. On bottom right is Andy with Mom and Pop.

"If Andy Williams just stood on a stage, he'd be a star." Robert Hilburn, Los Angeles Times / July 15, 1970

We look to another decade of association with a truly great artist.

CHARTWELL

personal representative/Alan Bernard

design